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THE

OXYRHYNCHUS PAPYRI

PART XXXII

EDITED WITH NOTES

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PREFACE

THE principal genre of hitherto unknown Greek literature included in this volume is Greek choral lyric other than the lyric of tragedy. Parts of three once extensive papyrus manuscripts (2617-2619) can reasonably be attributed on grounds of language, metre, and content to Stesichorus; fragments of 16 others (2620-2635) are texts of anonymous choral lyric. There are parts of two commentaries (2636-7) on choral lyric, and additional fragments have come to light of an already published text (2364). The merit of identification rests with Mr. E. Lobel, who has also assembled the fragments and transcribed and annotated them with his accustomed precision and skill. The present volume is the twelfth in this series to contain Mr. Lobel's name on the title-page; in six of the twelve indeed it figures alone, while in the other six the major share of the work is his. On behalf of the world of scholarship, the general editors would like to salute a scholar who has elicited from torn-up manuscripts editions of new texts of Greek literature that are breath-taking in their quantity and in quality incomparable.

As epimeton it has been found convenient to add the texts of 14 papyrus manuscripts of Hesiod, *Theogony* (2638-2651), identified by Mr. Lobel, transcribed and annotated by Dr. M. L. West, who in another place has discussed their value for the Hesiodic tradition; and to reproduce two ink drawings (2652-3) which might be from an ancient edition of Menander, with a short note on them prepared by Turner.

The method of reproduction has been changed from collotype to offset-lithography employing a fine screen.

It is a pleasure once again to thank UNESCO for a grant of 500 dollars towards the cost of publication, to acknowledge the help of Dr. John Rea in making the index, and to thank the Printer to the University of Oxford for his care.

E. G. TURNER

T. C. SKEAT

*Joint Editors of the
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May 1966

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NOTE ON THE METHOD OF PUBLICATION

THE method of publication follows that adopted in Part XXVIII. As there, the dots indicating letters unread and, within square brackets, the estimated number of lost letters are printed slightly below the line. Corrections and annotations which appear to be in a different hand from that of the original scribe are printed in thick type. Square brackets [] indicate a lacuna, round brackets () the resolution of a symbol or abbreviation, angular brackets < > a mistaken omission in the original, braces { } a superfluous letter or letters, double square brackets [[] a deletion, the signs ` ' an insertion above the line. Dots within brackets represent the estimated number of letters lost or deleted, dots outside brackets mutilated or otherwise illegible letters. Dots under letters indicate that the reading is doubtful. Letters not read or marked as doubtful in the literal transcript may be read or appear without the dot marking doubt in the reconstruction, if the context justifies this. Lastly, heavy Arabic numerals refer to Oxyrhynchus papyri printed in this and preceding volumes, ordinary numerals to lines, small Roman numerals to columns.

The abbreviations used are in the main identical with those in Liddell and Scott, *Greek-English Lexicon* (ninth ed.). It is hoped that any new ones will be self-explanatory.

NEW CLASSICAL FRAGMENTS

2617. STESICHORUS, *Γηρουνήϊς*?, AND OTHER PIECES?

In the following collection of fragments no quotation from a known author has been identified, but the language and metre of the better-preserved pieces seem to me to make their ascription to Stesichorus an acceptable hypothesis. The occurrence of the name *Γαρύνας* in fr. 11 then makes it reasonable to assume that pieces of the Stesichorean composition called *Γηρουνήϊς* must be looked for and several other fragments are compatible with the assumption of this origin. Whether any other poem, or more than one, is represented, I see nothing to show. We have no information about the length of any Stesichorean composition. In fr. 7 ii a stichometric letter marks line 1300, but this is in the numeration of lines in the roll, and we do not know how many pieces the roll may have contained.

Besides fr. 11 there are grounds, in many cases not very strong, for ascribing to the *Γηρουνήϊς*: fr. 6 (about the island home of the Hesperides) with which, on account of their physical resemblance, I should associate fr. 8 and 10, and less confidently 7; fr. 12, on account of its physical resemblance to fr. 11; fr. 14 and 15 on account of the mention of cattle, which may well be those which Eurytion tended for Geryones and Heracles carried off, and perhaps fr. 13, on account of its physical resemblance to fr. 14 and 15; fr. 31 (mention of the 'club', I suppose of Heracles); and, the least discontinuous and ambiguous, fr. 4. In this last a person, who I do not think there is much room to doubt is Heracles, delivers a secret attack on somebody which consists in shooting him through the head. Though only one 'forehead', one 'crown', and one 'neck' are mentioned and the Geryones of Stesichorus had six hands and six feet (Stes. fr. 9) and therefore presumably three heads, as elsewhere (e.g. Hes. *Theog.* 287), the possibility that Geryones is here in question does not seem to be ruled out. However that may be, if the author is Stesichorus, these two columns provide much our most extensive specimen of his lyrical narrative and evidence about its scale.

The characteristics of the medium employed are much what would be inferred from previously known material. It is essentially the language and usage of epic, which is itself a mixed or literary dialect, with a tincture of 'Doric' and apparently some intrusions from still another source. The most obvious 'Doric' elements are \bar{a} for η and the paroxytone accentuation of proparoxytone forms, $\acute{\epsilon}\chi\acute{o}\iota\kappa\alpha\iota$ fr. 1, 2, $\acute{\alpha}\rho\acute{\iota}\sigma\tau\omicron\iota$ fr. 2, 2, $\delta\iota\alpha\pi\rho\upsilon\sigma\acute{\iota}\omicron\iota$ fr. 17, 7, $\eta\lambda\acute{\iota}\theta\omicron\nu$ fr. 29, 3, $\epsilon\pi[\dots]\acute{\alpha}\xi\alpha\nu$ fr. 1, 3. I do not know whether there should be listed under this head the participial forms in $-\omicron\iota\kappa\alpha$, fr. 1, 2, fr. 4 ii 16, 17, fr. 11, 3, fr. 43, 6, but certainly the *παράδοσις* of Alcman testifies to no other Doric form. Of isolated Dorisms there may be observed: $\delta\kappa\alpha$ fr. 4 ii 15, $\pi\omicron\kappa\alpha$ fr. 42 (b) 3, $\acute{\epsilon}\chi\omicron\nu\tau\iota$ fr. 6, 4, $\tau\upsilon\nu$ fr. 11, 5, $\pi\omicron\tau\acute{\epsilon}\phi\alpha$ fr. 13 (a) 3, $\gamma\omega\nu\acute{\alpha}\zeta\omicron\mu\alpha\iota$ fr. 11, 4, $\phi\upsilon\gamma\eta\eta\nu$ fr. 7 i 2 (1 m.),

5]α-,]δ-,]λ- *lccero* are acceptable as decipherments. *δειδlccero* was not written, and I suppose *ελlccero*—there is no room for ελ-—has the best chances of being right, but I cannot verify it.
 κυ- or Κυ- ?

Fr. 3

] [. . .
]μνεπαραιδιάπαμ []
] []
]ωπικαθανα []
]σποτιφνκρατερο [] []
 5]πποκελευθον []
]σμεμναμενος []
] []
]ονανθ[. . .]ατου []

Blank sufficient for 3 vv., then a thin domed cross-stroke (not part of a letter).

Fr. 3 6 .[, a triangular letter; presumably α, though δ would be a more natural interpretation

Fr. 3 1 εμ]μνε παραι δια For the accusative cf. e.g. *Il.* xi 314 παρ' εμ' lccaco, and onwards, as well Attic, e.g. Aristoph. fr. 451 ελναι παρὰ εέ, as Doric, e.g. Aristoph. *Lys.* 759 παρ' ἀμέ πολυτίματος. παραι not in Alcman or Ibycus.

3 γλαυκ]ωπις Αθάνα. In Homer as often as not preceded by θεά.

4 seq. ποτι φν κρατερόφρονα . . . lπποκέλευθον. φν suggests in the context παίδα or the like.

8 θανάτου. The possibility that Γαρν]όναν precedes is worth mentioning.

Fr. 4

Col. i	Fr. 4	Col. ii
] <td></td> <td>]ωγστνυε[.]ου[</td>]ωγστνυε[.]ου[
]ναντ[		]φ[.]αιπέρι[]χωνπεφορν []
]ανδρ.ω.[		]μενοσαιματ[]..[]τεχολάι []
] [ ]		]ρλεσανοροσαιολοδε[.]ου []
5]ανοιδιελε[ ] [ ]		]οδυναικινδρας'εγγαιδογεπι []
]ν[ ]		]κλοπαδαν[.]νερεισεμετωπιω []
]πολυκερδιονειν [ ]		]διαδεσχιεσαρκα[.]φ[.]αδαι []
]ονγαλαθραιπολεμει [ ]		]μονοσαικαι []
].. .ταιωι[ ] [ ]		]διαδαντικρῦςχεθνοι[.]τοςεπα []
10]ξκατεφρα.ε.[]		κροτατάνκορυφαγ[]
]κρονολεθρογ [ ]		]εμαινεδαραιματιπ[.] []
]ερασπιδαπρος[ ] [ ]		]θωρακατεκαιβροτροφην[]
] [ ]		]απεκλινεδαρουχεναι[.] []
]ετο'τοῦδαποκρα []		επικαρσιωνσοκα'μ[.] []
επ. .εας [] . . . τηγταρ.[]ην [] }φου		ἄτεκαταιχυννοισαπ.λ. []
15] []		αψαποφυλλαβαλοισαπ[]
]πόκομοστρυφαλει' []		
]επιζαπεδωι []		

Fr. 5

]οι []
] []

Fr. 4 Col. i 1 .[, the lower part of ε or θ 3 Of φ only the base, of ω only the base of the left-hand part and a trace of the adjoining base of the right-hand part; between φ and ω the foot of an upright .[, two dots, one on, one just below the line; perhaps two letters 5], the right-hand end of a cross-stroke as of τ 8 I am not sure that γ was intended, though there is no trace of a cross-stroke to left of the stalk 9].. ., the lower end of a stroke descending from left, the foot of an upright, two dots on the line 10], the lower part of an upright ? Between α and ε the left-hand end of a curved cross-stroke level with the top of the letters .[, level with the top of the letters the left-hand end of a stroke dipping slightly down. I believe that there is some probability that fr. 5 represents the end of this line 11 Of ν only the first upright 12], the upper end of a stroke rising from left, with ink above, perhaps an 'acute'

Col. ii 2 .[, the lower part of an upright, followed by the lower left-hand arc of a circle 3], the base of a circle .[, the upper right-hand arc of a circle 4].[, a horizontal stroke on the

a trace (which I am not sure is ink) above and to right, level with the top of the letters; after it, the central part of the left-hand side of a circle 2], the top of ε or c 4]... a dot level with the top of the letters; the upper part of a circle; at an interval a dot level with the top of the letters 5], the upper part of a circle For ϕ perhaps ο], the last letter is ε or θ; before it, level with the top of the letters two specks, on the line the foot of a slightly forward-sloping stroke, followed by the lower end of a stroke descending from left 6], the lower end of a stroke descending from left], the left-hand arc of a circle

(b) 1], three specks, one level with the top of the letters, two side by side below it about mid-letter], the upper part of a stroke sloping slightly backward with a small crescent to left 2]... the right-hand end of a cross-stroke as of γ, followed by a blurred circular letter], part of a letter or sign 3], blurred ink; apparently a short stroke descending from left touches the back of c a little above the middle

Fr. 6 1 seqq. It is possible to manufacture a connexion between the first four verses on the following lines: κατὰ κύμαθ' ἄλδος -ας ἀφίκοντο . . . περικαλλέα νᾶσον, | τόθι 'Ἐσπερίδες . . . -σα δῶματ' ἔχοντι. This appears to correspond metrically with fr. 4 ii 6-9. In detail these observations have to be made: 1. 1 (a)]τακ[is completely uncertain, and unsatisfactory in that κ seems too close to α; (b) of]μ nothing remains but a trace consistent with the point of the right-hand apex; (c) after ἄλδος one might think of πολιδᾶς, but nothing like this was written and even α is forced. L. 2 (a) For -το it would be possible to substitute τ' or θ'. With -το I see nothing likelier than θεῶν. This makes δθι too short in the next line and even τόθι looks on the short side; (b) νᾶσον is prima facie irreconcilable with the ink, but the surface is partly stripped as well as the ink blurred and I feel some confidence that this word was meant. L. 3 (a) τόθι relative not in Homer, except in a quotation of *Od.* iv 229; (b) χρύσα seems as likely as anything. In fact, except for παγχρύσα, which may have stood here, I know of no other possibility. L. 4 ἔχοντι is not particularly attractive as a reading, but if δῶματ' is right, it is hardly avoidable.

3 There are two extant fragments of the *Geryoneis* in connexion with which a mention of the Hesperides would have been in place, fr. 7 (the birthplace of Geryones' herdsman) and fr. 8 (the journey in the golden bowl).

	Fr. 7	
Col. i		Col. ii
	
	]α[
	]φνγγη·	[
	εἰ	
	]μεν	αλλ[
	νο δ []εγρ	
	εξωαη[]	
	]ν	πέ[
5	]τινα·	τοι[
	]αν	̄N̄
	]θαι	̄ῑ..[
]	[
]	[
10]	[
	̄N̄	

Fr. 7 Col. i 1], the feet of α or λ 3 marg. 1 After νρ a tall upright. Above ο traces not suggesting υ], a stroke descending from left to right, followed by the top of a circle; a cursive ε

not suggested, but perhaps not ruled out 3 There is ink close to the left-hand end of the *diple*, the lower half of a circle above a stroke descending from left to right 4], apparently the lower end of the right-hand stroke and right-hand end of the cross-stroke of α, but a median dot above not accounted for 5], two dots level with the top of the letters, perhaps the tips of the arms of ν, but perhaps representing two letters 6], two dots on the line

Col. ii 3 Above α perhaps the left-hand end of a *paragraphus*. Below λ[perhaps the left-hand end of a *hyphen* 4], an upright 5], the left-hand side of a circle 6 After τ opposite arcs of the top half of a circle; φ suitable, but a circular letter not ruled out], the upper left-hand arc of a circle 10 N itself struck through and bracketed with an angular bracket on its left

Fr. 7 There is a joint on the left-hand side.

Col. i 2 φνγγη see Page, Alcman *Parth.* p. 100. ε, which interprets the form as infinitive, is placed in an unusual position, below instead of above that to which it applies. At fr. 4 i 8 I suppose πολεμειν to have been written.

3 marg. Cf. fr. 12, 3, fr. 22, 2.

Col. ii 6 The original stichometrical note marking 'l. 1300' four lines further down has been struck through and bracketed, and a different hand has entered N against this line.

Fr. 8

. . . .
].[]...[
]λαccει [
]λιχον[
].ον[
 5]ν.[

Fr. 9 vacant

Fr. 10

. . . .
]...[
]νρ[
].ομηα[
]..[

Fr. 8 1], perhaps the lower end of the upright of φ], a trace on the line, followed by the lower part of a circle], two dots on the line; perhaps the feet of α or λ, or two letters 2]λ not, I think, α 4], the right-hand end of the cross-stroke of γ or τ], the left-hand end of a cross-stroke as of τ 5], apparently the right-hand side of a circle, but anomalous], the left-hand end of a cross-stroke; ζ or ξ possible, as well as τ

Fr. 8 3 (δ)με[λιχον.

Fr. 10 1 Bases of letters on the underlayer 3], a speck level with the top of the letters 4], I think the top of the stalk and right-hand part of the cross-stroke of τ, but γ perhaps not ruled out], the top of an upright

Fr. 10 3 If νομηα, perhaps a reference to Eurytion.

Fr. 11

.
 μ . [.
] ω γ [.] ακαιάλας [.
] αιάλ [.] α . θοισα [.
] αρνοναγωνάζομα [.
 5] ντίνμαζ [.] [.
] ωμονγ [.
] [.
] φλαιγανδ [.
] ο κυναις [.
 10] δεαπεπ [.
] [.] κλυ [.] [.
] ρευτων [.
] ονελ [.

Fr. 11 1 . [, the foot of a stroke hooked to right, followed by a dot below the line; perhaps a possible, or two letters represented 2] . . , a dot on the line, followed by an upright, which its distance from ω makes likely to be γ 3] . , a dot on the line, close to α . Of α only the feet and a trace of the left-hand end of the cross-stroke . . . , the feet of two uprights, the second faint, followed by the lower part of the right-hand stroke of α or λ . After αα perhaps a stop 5] . , perhaps the upper right-hand part of ο or ω] . [, the right-hand part of a loop level with the top of the letters 6 γ [, perhaps π not ruled out 8 . [, ε or θ 9] . , a short upright level with the top of the letters 10 . [, the feet of α or λ 11 . [.] , dots on the line on either side of a worm-run; perhaps a single letter . . [, the base of a circle, followed by a short arc of the lower left-hand side of a circle 12 For τ γ may be possible 13] . , γ for choice, but τ may not be ruled out

Fr. 11 2 If γων[, perhaps a form or derivative of γόνυ, as suggested by l. 4.

2 seq. ἀλ[α]ς]τα παθοίσα would seem to me, on comparison with Alcman fr. 1, 34 seq. and the like, to be a probable conjecture, but I am bound to say that I do not see how τ is to be reconciled with the distribution of the remaining ink.

I am not sure whether the preceding ἀλάς, which looks as if it might represent some part of δλαστέιν, ought to be thought in favour of δλαστα or against it.

4 seq. Perhaps (αε), Γ]αρνόνα, γωνάζομα[ι. If τίν μαζ[όν is to be recognized, the distressed woman of the preceding lines is likely to be Kallirhoe, Geryones' mother. Cf. *Il.* xxii 82 seq. Ἐκτορ, τέκνον ἐμόν, . . . εἰ ποτέ τοι λαθικηδέα μαζόν ἐπέσχον.

I am not sure whether [ον] fills the available space or not. If it does, what I have described is likely to be part of the upper right-hand side of ε or ο.

τίν Alcman fr. 60, 1.

8 If γανδ-, I see nothing likelier than γανυθ[είς]. This form of γάνυμαι does not occur elsewhere, but may be presumed to have had the same use as the corresponding form of γανόω, of which the aorist is attested only at Aristoph. *Ach.* 7 τὰυθ' ὡς ἐγανώθηρ.

9] . , the ink perhaps represents the tick found at the right-hand end of the cross-stroke of some

letters of which the cross-stroke forms the top. But it is anomalous even for this, and there are too many possibilities to make guessing profitable.

10 There is ink over the first ε which could be taken for a 'grave', but I think it is casual. [, the metre apparently requires λ, not α. There is a heavy dot below it, but again I believe casual ink.

Fr. 12

.
] [.] α . [.
] μοιφθιμενο [.
] λύψ . . [εν αμ ουδε [.
] ρμ . . . [.

Fr. 12 Possibly from the upper part of the same column as fr. 11

1 Of]α only the feet and the left-hand end of the cross-stroke . [, the lower part of an upright right 4 After μ the top of ε or ο, followed by the top of a stroke hooked to left, perhaps ι, and the upper part of a stroke descending gradually to right

Fr. 12 3 (κα)λύψει[?

έν αμ() ουδε() . [Cf. fr. 22, 2] αμ() εξω() , fr. 7, 3 εξω() αμ() . I have no plausible suggestion. '(In) both copies?' 'On the back of the roll?'

Fr. 13 (a)
]χηρσνδ[
]δαπαμι[
]ποτέφα[
]θανατοι.[
 5]μημουθα[
]ταδεδίσκ[
]μηδεμελ[
]άμεντα[
]μαικαιαγ.[
 10]ενολυμπ[
]κρεσσον[
]υλεγχέαιδ[
 *
] καιτ[
] κερα[
 15] μετερω[
] αιδαφι[
] ρα[.] ζθα.[
] ζω[.] τεγ.[
] θε[.] νμακαρω[
 20] νυμιοπο.υκ.[
] στιμορσιμ[
] καιονειδε[
] καιπαντιτε[
] οπισωχρσν[
 25] ητουτοφ[
] ξνοιτο [
] .[.] κει[

Fr. 13 (b)

].μεθαν.[
]
] ανατονβιο.[
]
 5] .[.]

Fr.13(b) 1 .[, the left-hand arc of a circle
 3 .[, the left-hand end of a cross-stroke as
 of τ 5] .[, a dot level with the top of
 the letters, followed by a cross-stroke, as of
 ξ or τ, perhaps having a trace of another
 letter at its right-hand end

Fr. 13 I do not think there is any doubt that (b) stood on the right of (a), but they have no vertical fibres in common and the interval between them cannot be fixed by external evidence
 (a) 4 .[, a short piece of the middle of a stroke 6 Above ε a slightly uptilted stroke, blurred at its right-hand end and there accompanied by other ink not accounted for 9 .[, an upright 12 In the left-hand margin a small shallow υ between dots For δ I think λ less likely 12 seq.* In the left-hand margin, in another hand, what looks like Δο with an upright rising from the apex of Δ and a slightly convex stroke hanging from its bottom right-hand angle 17] .[, a speck about mid-

letter and above it a dot some way below the top of the letters .[, the lower part of a slightly forward-sloping stroke 18] .[, an upright; υ suggested by a trace to left of its foot .[, the bottom left-hand arc of a circle 19 .[, an upright, perhaps turning rightwards at top and bottom] .[, the upper right-hand arc of a circle 20 Of φ only the left-hand arc, of υ only the top of the branches Between φ and υ a speck slightly above the general level .[, the upper left-hand part of a triangular letter 27] .[, the top of a circle] .[, a short arc from the upper right-hand side of a circle

Fr. 13 (a) 1 χηρσν. If this represents the dative plural of χήρ, 'Doric' for χείρ, which is probable, though not the only possible interpretation, I suppose it must be regarded as a hyperdoricism. At least, there is no such form as χερσν attested.

At fr. 19 ii 18 χερσν not χηρσν. At fr. 47, 1 perhaps χερσν likeliest.
 2 seq. ἀπαμ[ει]βομεν . . . ποτέφα[2618 fr. 1 i 6 seq. ἀμειβόμενος ποτέει[πε. Cf. fr. 70 below.
 3 seq. Either α[]θανάτοις[or α[]θανάτοις[or θανάτοις[possible. In the context the last looks likeliest.

4 seq. Between the *paragraphus* under l. 4 and that under l. 12 there are eight verses, between that under l. 12 and that under l. 21 there are nine. Barring error, there need, therefore, no metrical correspondence be looked for between ll. 5-12 and ll. 13-21. Neither is there any prima facie correspondence between ll. 1-4 and ll. 9-12 or ll. 18-21, ends of divisions, or between ll. 5 seqq. or ll. 13 seqq. and ll. 22 seqq., beginnings of divisions.

There are nine verses between *paragraphi* in fr. 19 ii.
 6 I believe there should here be recognized *dediceo* in the sense '(try to) scare'. This form gets some support from *ēdediceo* Aristoph. *Lys.* 564 (where schol. *ἐφόβει*; cf. Hesych. in *dediceo*: *διδωκων ἐκφοβείν*, Suid. *ēdediceo*: *ἐξέφόβει*, Eustath. 782, 56 *dediceo* *ἀντι τοῦ ἐξέφόβει*) and, in my opinion, from Pierson's emendation of Hom. *hy. Herm.* 163 *τί με ταῦτα φητύςκαυ[] ἤτε τέκνον*.

If this is right, a comparison with two Homeric passages is relevant, *Il.* xv 196 *χερσὶ δὲ μὴ τί με πάγχυ κακὸν ὡς δεδιδέεσθαι*, which possibly affords a basis for accounting for *χηρσν*, l. 1, and *Il.* xx 199 seqq. (200 seq. = 431 seq.) *τὸν δ' ἀπ' Αἰνείας ἀπαμειβέτο φώνησεν τε Πηλεΐδῃ, μὴ δὴ μ' ἐπέεσσι γε νηπίτιον ὡς ἔλπεο δεδιδέεσθαι*.

ll. 5 seqq. will be the reply of a person reacting to a threat of death, or perhaps rather a warning that he may be killed. Since he seems to make a speech of some length he may be the person referred to in Stes. fr. 96.

5 μὴ μοι θα[νατ- . . . 7 μηδέ μελ[(Ρ μ' ἐλ[εγγ-).
 8 αἰ μέν . . . σὺ 16 αἰ δ' ᾧ . . . ?

11 seq. The accent prescribes *ἐλέγγεα*, as if from the adjective *ἐλεγγής*, found only in two places in the *Iliad*, iv 242, xxiv 239 (unless one counts the reading of Aristarchus at v 787, viii 228 *κακελεγγέες*), meaning more or less 'contemptible'. But the phrase *κάκ' ἐλέγγεα*, containing the noun *ἐλεγγος*, is applied to persons, 'disgraces', *Il.* ii 235 (v 787, viii 228), Hes. *Theog.* 26, *ἐλέγγεα* alone, *Il.* xxiv 260, and it is legitimate to suspect that the accent may be mistaken in this manuscript.

12 I can make no guess at the meaning of what appears to be a variant, υ, against the beginning of this line or at that of the sign or letters in the margin between this line and the next.

14 The *antisigma* is used *πρὸς τοὺς ἐνηλλαγμένους τόπους καὶ ἀπόδοντα* (or, *μὴ συνάδοντα*), ad eos versus quorum ordo permutandus est. Again at fr. 19 ii 7, fr. 46 ii 6.

15 I should guess *ἀμετέρω* as the likeliest of the various possibilities of supplementation and articulation.

16 ᾧ φ[λε.
 20 πολλὸ κά[λλιον appears acceptable.
 25 seq. μ[η] . . . γ[ένοιτο] looks likely. μ would protrude but the left-hand alignment of the column is not very exact.

Fr. 14

.
 .
 .
]ο[. .]οκ[
]ομκ[
]. [
].[

Fr. 14 1], the lower right-hand arc of a small circle, level with the top of the letters Before φ the lower part of an upright Of κ only the lower part 2], the top of a triangular letter], the upper end of a stroke descending to right

Fr. 14, 15 If I am right about the relation of these fragments, fr. 14, 2 and fr. 15, 1 seq. will be]λον, say φλον, μακά[ρε]σσι θε[σ]ε[σι].

Fr. 15 3 περι βουδν έμαίς spoken by Geryones or his herdsman, Eurytion?
5 'Ηρα]κλέος to be considered.

Fr. 15

.
 .
 .
]σσεθε[.][
] [
]περιβουδνεμαίς [
] [
 5]λεο..[

Fr. 15 I think there is a fair likelihood that this fragment stood at the level shown relatively to fr. 14

1], the lower part of an upright 5], two traces suggesting the end of the upper branch and the extreme tip of the lower branch of κ], the top of a circle, followed by the tip of an upright

Fr. 16

.
 .
 .
] [
]απα [
] [
]ατων [
 .
 .
 .

Fr. 17

.
 .
 .
]κωφά.αθ.[
]καματοςκαιαιμ[
] [
]φυλοπισαργαλέα[
 5]* [
]μαχαιτανδρο[
]απρυεί[
]οσιππων [
 .
 .
 .

Fr. 17 1 Between α and α an upright; τ likeliest For θ perhaps ε], the feet of two uprights, followed by a short slightly convex stroke on the line 5], an upright

Fr. 17 2 αμ[suggests the possibility ά]κάματος. But αμ- itself is ambiguous.
4 φύλοπιν άργαλέην Il. xi 278. Elsewhere in Homer and Hesiod the place of άργαλέα in this locution is consistently occupied by αινή.

6 μάχαι τ' άνδροκταίαι τε Il. xxiv 548 (-ατ' . . . -ατ' vii 237, Hes. Theog. 228).

7 δι]απρυεί In Homer only the adverb διαπρύειον. The adjective in Hom. Hy. Aphrod. 19 of sounds.

Fr. 18

.
 .
 .
]γκονίαις[
]..μεναδ[
]υλο.[...]
]ολωλοτε[
 5]..[...][]..[

Fr. 18 2], the lower part of an upright, followed by elements of the left-hand side of a circle 3], the lower part of an upright], the lower part of an upright], the top and bottom of the left-hand part of μ or ν, followed by the upper part of a triangular letter 5], a short arc from the top right-hand side of a circle], the upper left-hand part of a circle, ο or ε], two specks level with the top of the letters; perhaps separate letters

Fr. 18 1 έ]ν κονίαις in the Iliad usually in connexion with falls in battle.
2]πε- or]πο- look likely, but if the first letter is not π, the second might be θ or ε.
3 φ]ύλοπιν α[is acceptable. Cf. fr. 17, 4.

	Col. i	Fr. 19	Col. ii
		] πεφ[
		] ο.αμ[]φ.λαγμ.[
		] ^{ο^υηνε} . . [
		] ^{ει} π ^{ει} νι[]ατενισομ[
		] νικα[]κρατοσρ[
5		] στυγ.[] . . [
	] [	] γματε. γλευκ[
	] >	] ειβουτεκνορ[
	] ]	σαγ.[
	] ]	κατα[
10	] εγρ	γιοχ.[
	] ]	μεγα[
	] ]	θησε[
	] ]	ουκε[
	] ]	θανατ[
15	] ο	] αλλυπ[
	] ×	] αντ[
	] ]	] ασαπ.[
	] ]	] χεριδ[

Fr. 19 Col. i 10], γ acceptable, but not all the ink is accounted for
 Col. ii 2 Between ο and α a remade letter; perhaps γ μ[. I am not sure that ν could be ruled out After φ a headless upright; if ν, some ink between it and λ not accounted for . . [, the lower left-hand arc of a circle 5 [, the middle part of the left-hand arc of a circle] . . [, elements of the lower part of an upright, the base of a circle, the foot of an upright with two specks to its right on the line 6 Of]γ only the right-hand end of the cross-stroke Between ε and γ on a single fibre traces of the bases of letters 7] . . , a trace on the line 8 [, a trace a little below the level of the top of the letters 10 [, the left-hand arc of a circle 14 Of τ[only the left-hand end of the cross-stroke 15 For π[τ could not be ruled out 16] . . , the remains appear to suit the lower parts of κ 17 [, the upper part of a slightly forward-sloping stroke

Fr. 19

Col. ii 2 πε]φυλαγμα[-?

3 σσρ. Not εν, possibly επι[.

6 γμα-; for this articulation cf. fr. 4 ii 4, fr. 20, 3.

λεύκιππος Stes. fr. 79, Λεύκιππος? Stes. fr. 50.

7 For other examples of the *antisigma* v. fr. 13 (a) 14, fr. 46 ii 6.

9 seq. αζ]γιοχ[- At fr. 49, 2 τ]ερικρα[ιν-.

12 If Θησεός is to be recognized, there would be a prima facie case for referring this fragment to the *Ἐλένη* (or one of the *παλινοιδίαι*) rather than the *Γηρνονητίς* (v. Stes. fr. 14 and 16). But I suppose it is more likely that one of the persons or forms of the future which Doric contracts should be postulated.

18 χερ[At fr. 47, 1 perhaps χερών.

	Fr. 20
	θ ^ε . [
	αλλ[
	γμ[
	χρυ[
5	ελα[
	ταμ[
	σιν[
	αφα[
	ωσδ[
10	νορ[
	ποτ[

Fr. 20 1 [, the left-hand end of a cross-stroke as of τ

Fr. 21

] [
	] νβα . [
	] κρατος . [
	] ατιμαν[
	] ωντε . [
5	] σπερᾶν . [
	] καιπαν . [
] [
	] ακουσο[
] [
10	] δικοισιν[
	] νι . αβ . [

Fr. 21 1 [, the left-hand arc of a circle 2 [, the lower part of an upright 3 Of]α only the upper part of the right-hand stroke 4 [] , a trace near the tip of the left-hand stroke of ω [, a thick dot on the line 5 Of]ε only the right-hand parts; ε possible [, the left-hand end of a cross-stroke as of τ 6 [, the left-hand end of a cross-stroke as of τ 9 A trace on the line? 10 Of]β only the bottom right-hand angle 11 Of]ν only the top and foot of the right-hand upright, to left of which a trace suiting the lower end of the diagonal Between ι and α I think δ having lost its base line likelier than λ [, the left-hand and upper end of the right-hand stroke of a triangular letter

Fr. 40	Fr. 41
.
][	].εγανα[
]ρο[	]επαντα[
][	]ενιππο[
. . .	]ναμφθη[
	5]].[]ηφ[
	].λε[
	. . .

Fr. 41 1], a dot above the top of the letters
2 Above and to left of ε the right-hand end of
a horizontal stroke 5], elements of the
upper part of the right-hand stroke of a triangular
letter? 6], the apex of α or λ?

Fr. 41 4 εκ]ναμφθη[.

(a)	Fr. 42	(b)
] τη[		] φαλαν· [
] άπο[		]δοκα· [
] [[ταν]] [		].ωρποκα[
] περ[		]ανηρ·ουτ[
5] παν[		5]νητορ[.] [
].c.[
.

Fr. 42 The fibres can be clearly traced from (a) to (b) but fibres and lines do not simultaneously coincide. There appear (on the assumption that opposite sides of one and the same column are represented) to be two possibilities: the blank space above (b) corresponds to that above (a) 1, i.e., is the top margin. In that case, the fibres were descending from left to right and (a) 1 seqq. correspond to (b) 1 seqq.; or, the blank space above (b) 1 represents a short line, the fibres rose from left to right, and the correspondence is between (a) 2 seqq. and (b) 1 seqq.

(a) 6], ε or c], the left-hand edge of a circle

(b) 1], the left-hand end of a cross-stroke as of τ 3], a dot level with the top of the letters 5], a speck above the general level

Fr. 42 (b) 1 κε]φαλάν.

	Fr. 43	
(a)		(b)
.
]δου[]. [
]ανέι[		].εκά· [
]ωνβα[	5	]δομε[
. . .		].επαλλα[
		]αδαιδ[
		]βαλοι·α· [
]. [] . [] . []
		. . .

Fr. 43 The fibres run across from (a) to (b), fixing (a) level with (b) 3-5, but the pen and the style of writing, though certainly not the writer, are different, so that the interval between the two scraps may be considerable

(a) 1], the left-hand arc of a circle

(b) 1 Specks on the line; perhaps two letters represented 2], the serified foot of an upright], close to ā an upright apparently turning to right at top and bottom; possibly ω 3], ν acceptable, μ not ruled out 4], the right-hand arc of a circle; θ likely Of α[, only the extreme left-hand points 5 Of δ[only the upper part, but not, I think, λ 6], perhaps the left-hand end of a cross-stroke level with the top of the letters 7 Specks, the middle slightly above the general level

Fr. 43 (b) 4 Παλλαντίου . . . Στησίχορος . . . ἐν Γηρνονηίδι ἐποιήσατο μνήμην Stes. fr. 5, but apart from the possibility of another more likely articulation it is hard to see how the name could be accommodated to the presumptive metre in this place.

Fr. 44	Fr. 45
.
].πε· []. [
]νκα· [	].ιc [
]ντο[	]πτολε[
. . .	].νέ[
	. . .

Fr. 44 1], the right-hand parts of ε or c], the lower part of an upright 2], the edge of the upper part of an upright

Fr. 45 1], two traces on the line compatible with the feet of α or λ, followed by the foot of a stroke sloping slightly forward, e.g., α or λ 2], elements of the lower part of an upright 4], elements of three uprights of which the second and third may represent η, the cross-stroke being completely lost. Between this letter and ν there is a high dot, I am not sure whether punctuation

Fr. 54

· .
] . [.
] ν η . [.
 ο υ κ ε ' [.
] . c δ . [.

Fr. 54 1 A dot on the line, closely followed by the foot of a stroke hooked to right; perhaps two letters 2 . [, a dot level with the top of the letters 3] . , the edge of an upright . [, the lower part of an upright *sscr*. The suspended letter may be π or c

Fr. 57

· .
] . φ ι λ α ι [.

Fr. 57] . , the upper part of an upright

Fr. 59

· .
] ρ . [.
] μ ο c . [.
] . [.

Fr. 59 1 . [, perhaps the lower part of the left-hand angle of μ or ν 2 . [, the left-hand stroke of α or λ 3] . , a short arc from the top left-hand side of a circle

Fr. 61

· .
] . [.
] . . α ν [.

Fr. 61 2] . . , a dot level with the top of the letters, followed by the apex of a triangle, λ rather than δ

Fr. 55

· .
] . τ ε [.
] ο c α [.
 · .
 · .

Fr. 56

· .
] . □ . □ . [.
] ρ η ν [.
 · .
 · .

Fr. 58

· .
] ο κ α θ α [.
] . . ε [.

Fr. 58 2] . . , the upper part of a stroke descending to right, followed by the apex of a triangular letter

Fr. 60

· .
] . [.
] ρ ν [.
 · .
 · .

Fr. 62

· .
] [.
] [.
] . α ι [.

Fr. 62] . , perhaps the right-hand base angle of δ . [, the left-hand part of ν, or perhaps μ

Fr. 63

· .
] ε . [.
] κ α τ . [.
] α μ φ [.
] [] . α ρ . [.
 5] . [.

Fr. 63 2 . [, the lower part of a slightly convex stroke (part of a circle?) 4] . , a thick dot level with the top of the letters . [, a dot, close to ρ, level with the top of the letters 5 . [, the apex of α or λ

Fr. 63 4 Γαρν[ου- might be possible.

Fr. 65

· .
] . ν θ ν α τ ρ [.
] ε κ ' ε τ . [.

Fr. 65 1] . , a dot on the line; α likely Of τ only the extreme lower end, of ρ the left-hand arc and base 2 . [, a slightly convex upright; ε or ο likely

Fr. 64

· .
] . [.
] . ζ ι π λ ο [.
] . ε μ η κ ε τ [.
] . . ε κ . . [.

Fr. 64 1 Bases of letters; blurred but I think one of them is circular 2] . , the lower part of a stroke descending from left 3] . , a hook open upwards, touching the bottom of ε; possibly δ Of κ only the lower left-hand part 4] . . , the top of a circle with a dot below on the line, followed by traces suggesting χ, but the surface is much damaged . [, scattered traces; the last letter seems to have contained a flat stroke level with the top of the letters

Fr. 64 2 ερ]αειπλο[καμ-? cf. *Ibyc. fr. 22 (a) 2*.

Fr. 66

· .
] . ε γ α ν [.

Fr. 66 The remaining parts of the last two letters appear to supply exactly the missing parts of the same letters in fr. 41, 1, but I do not think that the vertical fibres of the backs are compatible. The back of fr. 41 may have been patched] . , a dot above the general level; μ acceptable

Fr. 67

. . .
] . [.
] εοντι·δ[
] . αξι . [.
] ρ[.

Fr. 67 3], the right-hand end of a cross-stroke as of γ. Of ε only the lower left-hand part . [, perhaps the upper left-hand corner of the loop of ρ, but below the level of the top of the letters

Fr. 69

. . .
] . αν[.
] . ω [.
] [χεα] [.
] [.

Fr. 69 1], perhaps the base of β, but the fibres have been disturbed 2], the foot of an upright

Fr. 70

. . .
] ωσην[.
] απαμε[.
] . [] . [.

Fr. 70 1], the lower left-hand arc of a circle 3 Specks at various levels; some perhaps offsets

Fr. 70 1 seq. ως ἤνε[πε . . . ἀπαμε[ιβ]. Cf. 2618 fr. 1 i 2 ὠδε ποτήνεπε . . . 6 seq. ὠδ' ἀμειβόμενος ποτήνεπε.

Fr. 68

. . .
] . ιρηγ[.
 stripped
] ρεμετα[.
] ανν . . [.
 5] εν[.

Fr. 68 Many of the fibres are loose 1], two dots level with the top of the letters followed by parts of two uprights suggesting π 4 After ν perhaps the upper left-hand corner of π, followed by a circular letter, I think ó but cannot rule out é . [, a median dot 5], the left-hand arc of a circle

Fr. 68 1 ἐπι βήγγμινι may be thought of. 3 Among other possibilities (-)β]ρεμετα[is to be remembered.

Fr. 71

. . .
] υδωζ[.
] εδμ[.

Fr. 72

. . .
] . κα[.
] [.
] δρακ[.

Fr. 72 1], a short arc from the lower right-hand side of a circle

Fr. 73

. . .
] αιφυλ[.
] νίαινη[.
] . τουτ[.
] [.
 5] δομε[.
] [.
] . κατ[.

Fr. 73 1], the left-hand arc of a circle 3], a trace on the line . [, the upper left-hand arc of a circle 7], a sinuous upright . [, the bottom left-hand arc of a circle

Fr. 75

. . .
] αιθ[.
] . οσο[.

Fr. 75 2], perhaps the right-hand ends of the overhang and turn-up of ε or c

Fr. 77

. . .
] αμ[.
] ντεϊ[.
] . δων[.

Fr. 77 1], the left-hand arc of a circle 2], the central part of the left-hand arc of a circle 3], a trace about mid-letter

Fr. 74

. . .
] . εμα[.
] . οντ[.
] [.
] μουδ[.

Fr. 74 1], the left-hand end of a cross-stroke as of τ 2], two traces, compatible with the extreme right-hand ends of the branches of κ 4 Of]μ only the top of the right-hand apex

Fr. 76

. . .
] . σεπιδ[.
] [.

Fr. 78

. . .
] . . . [.
] δδμ[.
] αντ[.
] μου[.
 5] . . φ[.

Fr. 78 1], a dot on the line, followed by a hook to right on the line . [, the foot of an upright serified to left, followed by the foot of a stroke curving to right, against which is the start of another stroke 5], the right-hand end of a cross-stroke as of γ, followed by a concave hook level with the top of the letters . [, the upper end of a stroke descending to right; μ or ν likely

2618. STESICHORUS, 'Εριφύλη?

Dialect and metre of the first of the following fragments are compatible, so far as I can tell, with attribution to Stesichorus, and if he is the author, a natural guess, based on the occurrence of the name of Alcmaon, son of Amphiaraus, would be his 'Εριφύλη as the source. All that is recorded of this piece is that in it two of the leaders of the first expedition against Thebes were raised from the dead (PMG 194). There is no way of knowing how far, if at all, the story was carried beyond the end of the first expedition, and in general the length of Stesichorus' compositions is not ascertainable. It is, therefore, a possibility to be entertained that the apparent incongruity between the contents of the first and the second columns is explicable by the fact that they belong to different pieces.¹ The *coronis* opposite col. ii 7 seq., which seems to have no purpose where it stands, may have been meant to mark the division.

The writing is a good-sized upright uncial of the same type as 1361, 1789, like them to be dated in the first century. There are no lection signs or other additions to the bare letters.

On the back of fr. 3 there are the remains of a document in a well-executed small cursive of the late second or third century.

	Col. i	Fr. 1	Col. ii
	. . . μελα . . . [[
	]ωδεποτηνεπεκ[		]κτοςθετη[
	]τοςηρωσαλκμαονποσειδαι		]νεσαμου[
	] . στελιτωικαιαριστοναοιδον		εκα . . .] . ιονα . ονμ[
5	] . ανεστας .		θοπωσαπηνανζευ[
	] . γδωδαμειβομενοςποτει		ναδεβαπαρακοιτ[
	] . [ . . ]οσαμφιαρητειδας .		2 μναστευκοισαματ[
	] . λεπινετεκαιθαλαια		παιδαναξανδροιο[
	]εθυμοναυταρεγωνεπιπρα		φιαλονγαμενεκγο[

Fr. 1 Col. i 1] . . , the foot of an upright serified to right, followed by a dot on the line . . . [, the lower part of an upright serified to left, followed by the foot of an upright serified to right, and this by the base of a small circle off the line with an angular mark, open to right, close to it on the line 4] . . , the lower part of a stroke descending from left 5] . . , a hook to right on the line 6] . . , a trace just off the line 7] . . [, below the line the foot of an upright serified to left; φ likely 8] . . , a dot level with the top of the letters

¹ The same problem was presented by the two columns of 2359 fr. 1, likewise putatively Stesichorean (PMG 222).

Col. ii 2 Of 7 only the opposite ends of the cross-stroke . . . 4 . . [, the serif of a lost upright, followed by an upright with a cross-serifed foot; possibly a single π, hardly μ] . . , now apparently a slightly convex upright Between α and ο prima facie ι, but this does not account for a detached cross-stroke between the tops of ι and ο Between ν and ι a median dot Of ι only the lower part; ν not ruled out 6] . . [, a dot on the line 7] . . [, the lower part of an upright serified to left 8] . . [, the middle of the left-hand arc of a circle

Fr. 1 i 1 I do not think μελαν[can be ruled out, though it is not much favoured by the present appearance of the ink.

2 ἄδε ποτήνεπε addressed as follows'. (ποτήνεπε(ν) Pindar, *Pyth.* iv 97, ix 29, and Bacchylides, xv 9. These two use the 'Doric' ποτί for the sake of its metrical advantage, i.e. not in elision, except that Pindar has ποτ' ἀστῶν, to be parallel with ποτί ξείνων, at *Ol.* vii 90. Contrast Stesichorus fr. 87 ποταύδη, fr. 10 ποτεριππ-.)

3]τος ἥρωσ', the subject of ποτήνεπε. As the Alcmaon addressed is the son of Amphiaraus (l. 7), there is a chance that ἄδρασ]τος, his mother Eriphyle's brother, may be recognized as the speaker. ἄδραστος ἥρωσ' Pind. *Pyth.* viii 51. But as the context is too obscure to show whether he is appropriate, other possibilities may be envisaged, e.g. θαυμαστός, περικλειτός, Bacchyl. v 71, xi 81.

Ἄλκμαον. In Homer Ἄλκμάων (*Od.* xv 248), in Pindar Ἄλκμάν (*Pyth.* viii 46, 57). The poet Alcman (*Ἄλκμάν* fr. 17, 4, fr. 39, 1) once apparently vocalizes his own name Ἄλκμάων, fr. 95 (b).

Ποσειδαι. If this is a complete word, the dative of Ποσειδάε, it is to be said that among the many forms of the Greek name of Poseidon this particular combination of the variable components: -c-, -τ-, -h-; -ει-, -ι-, -οι-; -αων- (-εων-, -ων-), -αν-, -ας, is not recorded. The form to be expected in a 'Doric' text is Ποτ(ε)ῖδαι (Hdn. π.μ.λ. i 10, to whose examples add Aristoph. *Ach.* 798). But I remark, though I think it is irrelevant, that derivatives beginning Ποτ(ε)ῖδαι- are found in inscriptions of a date later than the presumptive date of these verses.

Ποσειδᾶ ἀνέστας could be construed together, 'you have challenged' (or 'have you challenged?') 'Poseidon'. But in the context I suppose a more probable kind of sentence would be, 'obeying' or 'trusting' (e.g. πειθόμενος, πίσυνος) 'Poseidon; you have left . . . and an excellent poet and departed from', say, 'your home'.

I have found no place in the Eriphyle story as told where Poseidon is involved.

6 seq. ποτήνεπε See l. 2 n.

7 Ἀμφιαρητειδας. There can be no doubt that this is intended for the patronymic derived from the name of Amphiaraus, but the form is puzzling. In the only other place, Greek or Latin, where I have found the patronymic, Ov. *Fasti* ii 43, it is Amphiareides. Ἀμφιαρης or -ρευς is attested (Pind. *Nem.* ix 13, 24, Antimachus? 2519 fr. i ii 1) as well as -ρηος (Pind. *Ol.* vi 13, *Pyth.* viii 56) and -ραος (Pind. *Isthm.* viii 33, and generally). I do not know where -τ- comes from.

8 seq. I suppose the sense to be εὖ μὲν, ὦ φίλε, πινέ τε καὶ θαλαίε τέρπε θυμόν, but it need hardly be pointed out that there are many possibilities of variation in the expression, e.g. ὑμέε μὲν . . . πίνετε, τέρπεεε, εὐφρανε, and so on.

μὲν . . . ἀτάρ Pind. *Pyth.* iv 169, iii 98, fr. 333 (a) 4 seq., and perhaps Stes. fr. 45, col. i 2 seq.

9 ἐγών. But ἐγώ 2360 i 10 (Stes. fr. 32) in a metrically indifferent position.

9 seq. Perhaps πρᾶ-γος or -ξιν, but the division πρᾶ-γμα is also legitimate; cf. 2617 fr. 19 ii 6. 'I (go) about a . . . matter'.

Col. ii 5 ἀπῆναν ζευ[I suppose to be compared with Pind. *Pyth.* x 65 ἔξευξεν ἄρμα, Timoth. fr. 15 (*Persae*) 190 seq. ζεύγνυτε . . . ὄχημα.

6 seq. ναδεβα. Among the possibilities -νάδε is to be remembered. On account of Ἀναξάνδροιο, l. 8, I mention Λακεδαίμονάδε (Hes. *Catal.* G 26, 37).

μναστεύον ordinarily of the wooer. Here applied to a woman, I should guess on a straightforward construction of the remains, a mother seeking a bride for her son, ἔβα παράκοιτον . . . μναστεύοισα μάτηρ. But -τι[ν and -τη[ρ are unverifiable.

7 There is a *coronis* against this line. I do not see its significance.

8 παῖδα possibly 'daughter'.

Ἀναξάνδρος is not recorded as the name of any legendary person. It is the name of several historical persons, only one earlier than the presumed date of these verses, the Spartan king reigning

5 α unsatisfactory, since one would expect to see the upper end of the lower left-hand stroke 6 .[, the start below the line of a stroke rising to right; α possible 8 .[, the foot of an upright 11 Between ε and μ faint traces compatible with α 12 Between ε and π faint dots; presumably ε or ϵ, but no letter verifiable .[, perhaps a dot on the line][, converging strokes as of the underside of the middle part of α 13 Of]κ only the right-hand ends of the arms 14].., the upper part of a slightly forward-sloping stroke with traces to right too much obscured by stain to separate; I think]ω. might be acceptable

Fr. 2 3 μέγα χῶσαμ[εν- not Homeric; μέγ' ὀχθήσας of fairly frequent occurrence.
11 Πριαμ[- not verifiable.

Fr. 3

. . . δα[
]ργαλεα[
]ουφωσ[
]μαδ[
5]..περ.[
]..υς[
. . .

Fr. 3 1].., the lower parts of two uprights descending below the line, followed by the lower part of a stroke, rising gently to right, at the upper end of which is the foot of an upright Of α[only the lower part of the left-hand stroke 5].., the lower side of a loop just below the top of the letters .[, two dots, one median, the other below and slightly to right, θ? 6].., the top of a loop, followed by the rubbed top of what may be τ

Fr. 3 2 δ]ργαλεα[.
3 κ]ούφωσ.

Fr. 4

. . . θα.α[
]επερ...[
] []
. . .

Fr. 4 Darkened. [The right-hand end of ll. 1 seq. has flaked off since the transcript was made. Only α.[and ρ.[now seen.]

1 Between α and α two uprights; perhaps α, as I now see no ink between their tops 2 ...[, apparently the tops of two uprights and a stroke sloping forward, e.g. κ, followed by two traces on a displaced fibre

Fr. 5

. . .
]αγορα[
]ων [
]μενο[
α.
]εντεσο.[
5]αγερθη[
]ελογον[
]ατασ[
] []

Fr. 5 1 Of]α only the extreme end of the tail Sscr. Above and to right of α the base of a circle

4 .[, prima facie the left-hand parts of μ

Fr. 6

. . .
]..[] []
]οσε.[
].ς.[
. . .

Fr. 6 Darkened

1].., a dot on the line, followed by the start, just below the line, of a slightly forward-sloping stroke][, a dot on the line 2 .[, an upright with ink to right at its middle 3].., the upper end of a stroke curving slightly over to right; apparently too low for υ .[, the upper left-hand part of an oval

Fr. 7

. . .
].σπη[
] []
. . .

Fr. 7 1].., a short flat stroke on the line

Fr. 13

].δ. πωμ, σεσεμ[
] []
]εεθεγωνδαν []
] []
 5]γο. ειμειν []
].. []
]...εσαγν []
].αοαελμου []
] []
 10]α.[.]αταισαν[]
].[]..λεψ[]

Fr. 13 Blank above the first line, probably but not certainly the top of the column. The left-hand side has displaced and frayed-out fibres

1], a thick dot, level with the top of the letters, with a thin upright falling from its right-hand side After δ perhaps ε, but not verifiable Between μ and c apparently the top and bottom of an upright; o not suggested 5 Between o and ε two uprights with confused ink between them; possibly ν 6 The last letter is, or finishes with, an upright 7].., on a single fibre, a trace as of a stroke rising to right; a second similar trace, followed by what now looks like the angle formed by the lower end of a stroke descending from left and the foot of an upright; on the main surface, a heavy dot 8], the lower part of an upright descending well below the line 10 After]α dispersed dots, possibly the upright of ρ 11].., perhaps the top of the loop of ρ, followed by faint dispersed dots suggesting a triangular letter Of λ only the upper part, but I think likelier than δ

Fr. 13 1 In spite of appearances -ώμοσε must be thought likely.

3 ἐγών δ' cf. fr. 16, 8 ἐγώ c' Stes. fr. 32 (PMG 209) ἐγών ἐπὶ 2618 fr. 1 i 9.

5 εἰμειν (for εἶναι) seems unavoidable. It is a (Rhodian and) Sicilian Doric form attested for Epicharmus (fr. 99, 2). (Another form common to Stesichorus and Epicharmus, 'found in some Doric dialects', Phot. *lex.* in πέποχα, is πέποσχ- for πέπονθ-, Stes. fr. 84 (PMG 261), Epicharm. fr. 11.)

8 φάος ἀέλου.

10 [κ]ατ' αἰσαν.

Fr. 14

]οντιαραις.. []
]ιτονα, λοχο. []
].ενακυδα, εφο []
]υντεχοντε.. []
 5]ανθαδελεναπρ []
]ειληροαιδιμ... []
]αιδεκελευσετω... []
]ἴωιπυρκααιομεν []
]πρησαντασε. [] []
 10]...αμεν. ... []
]. απο. []

Fr. 14 The right-hand side of this scrap is blackened by dirt which makes decipherment uncertain and in places impossible

1 Of the first ε only the top; below and to left black marks, apparently not ink . . . [dots on the line 2 Between α and λ a cross-stroke about mid-letter. Not apparently ε. I think intended to indicate that no space should have been left . . . [the foot of a stroke rising to right 3], the lower part of an upright descending well below the line Between ε and ε perhaps the middle part of a stroke descending to right; if λ, rather crushed 4 . . . [the last letter perhaps ν; preceded by dispersed dots 5 V. comm. 6 μ now has an anomalous appearance and I cannot distinguish ink and dirt beyond it 7 Of]α only the lower end of the down-stroke. I am not sure that]α may not be a badly made ν 8 Perhaps the lower end of a down-stroke from left, i.e. α, is to be seen against the lower part of]ε ερ [appears to be compatible with what is visible, but cannot be verified 9 After ε an upright 10].., two traces on the line, followed by the foot of ε or c and the foot and right-hand end of the cross-stroke of γ or τ 11], an upright

Fr. 14 3 κυδαλέος is not attested and I am far from certain that it could have been written, but I can get no nearer to a possible word of the form κωδ. . . εο-.

5 seq. ξ]ανθά δ' Ἐλένα seems obvious, but it is to be observed that θ appears originally to have been written in a paler ink and to have had its cross-bar reinforced by the writer of the text, and that above θ in the same paler ink is what is prima facie a 'grave', correct enough but unexpected in this piece.

'Helen' followed by βα]ειλος makes Πρ[ιαμ- a reasonable guess.

8 δαίωι πυρὶ καιομεν- of Troy? *Il.* ii. 415 πρῆται . . . πυρὸς δηϊοιο θύρετρα, *Il.* xi. 666 ἄστρῳ πυρὸς δηϊοιο θέρηται.

Fr. 15

(a)	(b)
]δο[	].ει[]..[] [
]χρυσ[	].α.ε.[...]λεπωσπαρ[
].ειδ[	]σιμοεγτοσατηρ[
]...[	]τατιδαεισσεμν[
	5]τεκαισοφιαντου[
	]οσαντ.αχα[
	]δοσκληρ[.] [
	]υτρωααλωσ.[
	].ηκεν [
	10].εσσιπ.(.)..[
	]ραντο[.]υ[
	].[]..[.]α[
	]ων[
	].χθον[

Fr. 15 (a) may have stood above the left-hand side of (b). There is a patch on the lower right-hand part of (b), applied before writing

(a) 3], α or λ 4], the upper part of an upright with a trace to left; η or perhaps μ possible
 ...], a median dot, followed by the upper part of an upright; perhaps οι or ρι
 (b) 1], ρ or φ ι close to the edge; γ, π may be possible 2], perhaps the right-hand base angle of δ After α a speck off the line Of ε only the foot, but c discommended by the spacing
 ., μ or ν 6 After τ an upright, followed by a thick dot level with the top of the letters 7 Of φ only the base], the start of a stroke rising to right from below the line; α suggested 8], an upright 9], the right-hand end of a cross-stroke below the top of the letters; ε or θ 10], the right-hand stroke of a triangular letter After π the base of a small circle off the line; then the lower end of a stroke descending from left followed by the foot of an upright, which might be combined as ν; another base of a small circle off the line; an upright, perhaps ι, but possibly having traces on its upper right-hand side 11], perhaps the top of a circle or loop 12 Before α an upright, perhaps the right-hand upright of ν 14], a dot level with the top of the letters

Fr. 15 (b) 2 -εν [χα]λεπώσ seems likely.

10 πονοι looks possible, though as a reading πολιοι is more satisfactory.

Fr. 16

	]αψα...[
	]γαργες [
	].ετγμωσαιθ.[
	].ιονους [
5	]υρανπρωπε[
	].[.]υπρογενησα[
	]αλιποφυροναγγ[
	]αιμενεγωνλεγω[
	].ιαθανατοι [
10	]λονερμιοναντε[
	].ωνποθεωνικ.[
	].λοποδαν [
	]νυφαρπαγιμον[
	].ρομενανκνακα[
15	]τα [
	]ορυφαισιναπαισ[
	]ωνστγγερον [
	]δαπαδαφιλον.[
	].ολεγωμηδ[
20	]ω.ρο.πω[[ε]]
	]οντογενοιτ.[
].[

Fr. 16 1 ...], on the line the lower end of a stroke rising to right, followed by what are prima facie the lower ends of the left-hand and right-hand strokes of α, and this by the lower part of an upright descending well below the line 2 Of]ρ only the upper part of the right-hand upright 3], perhaps the lower right-hand angle of ν, but the right-hand upright anomalously thin and curly; ετ seem to have been made by the same pen as this Of ν only the tip of the right-hand branch], the lower part of an upright descending below the line and having the left-hand end of a horizontal stroke through it 4], the top of an upright 6], on the line a small loop open to left 9], a short upright opposite the middle of ι 10 ε], which now has no overhang or cross-bar, should perhaps be read ι, but the foot is anomalously hooked to right 11], γ or the right-hand angle of τ], a trace near the line and another above it level with the top of the letters 12], a cross-stroke as of γ, τ; κ apparently ruled out 14], perhaps the right-hand branch of ν 18 A cross-stroke from left touches the top of]δ but I am doubtful whether it represents a letter of the text], the upper left-hand arc of a circle, perhaps ε 19], a speck level with the top of the letters 20 After]ω a dot on the line, followed by the tip of an upright; before ρ a trace on the

Fr. 19

] μερτονπρ[
] ωδεδενν[
 .]. ωσαγαπαζ[
 .] γωννυμο[
 5 . . .] ωδετεκ[
 . . .] χοικ[.][
 . . .] οταν[
]. .[

Fr. 19 2 .], γ or the left-hand parts of π, but the cross-stroke appears to have been retouched 3 .], a trace level with the top of the letters 4 Of]ν only the top of the right-hand branch; ε would be a more natural decipherment 5]ω abnormally narrow, but not ο 6 .], a dot on the line touching the end of the upstroke of χ, and apparently the end of a cross-stroke touching the top of the down-stroke 7 .], the right-hand part of a cross-stroke touching the top of ο 8 .], the upper part of an upright, followed by what now looks like ε but may perhaps be a damaged ε

Fr. 19 4 I suppose δ]ωννυμος, though ν is not a satisfactory interpretation of the ink. But what can be made of ωωννυμος (before which two letters would have to be supplied)?

Fr. 20

.
 .] κλυτα[
 .] δαμμε[
 .] μεθλα[
 .] νδρε[
 5 .] ναβ[
 .] ακ[.

Fr. 20 1]κ represented only by the extreme right-hand ends of the branches touching the top and bottom of the left-hand stroke of λ Of φ[only the point of the bottom angle 2 .], the upper part of an upright 4 .], what now looks like the upper right-hand arc of a circle on the line; α by no means suggested 5 .], a trace on the line 6 .], perhaps the left-hand end of the cross-stroke of τ

Fr. 20 3 θε]μεθλα.

Fr. 21

.
 .] αθανα[
 .] πεδαμυρμυδ[
 .] . . α [.

Fr. 21 5 .], a dot level with the top of the letters, followed by the upper right-hand arc of a circle, I think ρ

Fr. 21 3 If πεδά Μυρμυδ[ον-, as seems likely it may be remarked that πεδά is attested for Alcman and Ibycus and should probably be restored to Stesichorus in the Aristophanic quotation Pax 775 (PMG 210). μετά Μυρμυδόνεσσι Homeric.

Fr. 22

.
 .] ε[.[
 .] ματα[
 .] [.[
 .] . . [

Fr. 22 1 .], perhaps γ intended, but abnormally tilted and with ink inside the angle not accounted for; and one would have expected to see part of any subsequent letter 4 A speck level with the top of the letters, followed by the top of a loop or small circle

Fr. 23

.
 .] λα[. . .][
 .] περσαντεςη[
 .] καλλαδαπα[
 .] αντοικαταε[
 5 .] αωναγε[.[
 .] .[εδ[

Fr. 23 1 Of λ only the feet, but not, I think, χ . . .], the lower part of an upright descending into 2, followed by the right-hand arc of a circle, and this by the lower part of an upright 4 There is ink not accounted for across the tail of σ, and also across the opening of ν 5 .], a trace opposite the end of the cross-stroke of ε and another below it below the line 6 .], the upper part of a forward-sloping stroke; a narrow letter might be lost between this and ε

Fr. 23 2 seq. The *paragraphus* between these verses and that between 2359 fr. 1 ii 7 seq. (which is also presumably Stesichorean, PMG 222) go to confirm the statement found in Suid.—Phot. *τρία Στειαχόρου* and elsewhere, that the compositions of Stesichorus were strophic. [Division by *paragraphi* into sets of eight or nine verses now found in 2617 (Stesich. *Γηρονηίς*?).] 3 καλλα among other possibilities κάλλα Alcman fr. 35 is to be remembered.

Fr. 24

. . .
 . . .
] . . . [.
] η θ η θ α . [.
] ρ ο σ π ο λ υ [.
] ε σ σ α [.
 5 . . . [.

Fr. 24 1] ., a median dot, followed by the lower part of an upright; perhaps two letters represented . [., the start of a stroke rising to right?] . [., a short upright mark on the line and a short horizontal mark a little above it; η not suggested 2 . [., the start of a stroke rising to right; α suggested 4 Of] ε only the top and the end of the cross-stroke 5] . [., the top left-hand corner of c or the like suggested

Fr. 26

. . .
 . . .
] α γ σ [.
] [] [.
] , μ ε ν ο σ θ ε α . [.
] σ υ ρ ο ι σ υ [.
 5 . . . [] [.

Fr. 26 1 υ is anomalous, but ψ cannot stand here. ε cannot be read for c 3] ., the lower end of a stroke descending from left . [., a thick dot on the line and a slightly concave upright (in a lighter ink?) standing on it 4 . [., γ or the left-hand parts of π

Fr. 26 4 β λ ο] σ υ ρ ο ι σ .

Fr. 25

. . .
 . . .
] χ α ε [.
] τ ο π ο ρ ο υ [.
] [.
] [.
 5] κ υ μ α π ο λ υ [.
] [.

Fr. 25 1 The top and bottom of ε lost, but not, I think, ι 2 Of] τ only the right-hand end of the cross-stroke 5 Of] κ only the right-hand end of the upper branch

Fr. 25 2 π ο ν] τ ο π ο ρ ο υ (-) .

Fr. 27

. . .
 . . .
] . . [. . .] . . [.
] , α ι [. . .] . . [α . . [.
] ε ν τ α [] [.
] , μ α ν δ ρ ι ο ν α [.
 5 . . . [] [.

Fr. 27 2] ., a stroke curving down from left through an upright of which the upper part remains; not a normal ν nor α, λ ι α seems to have been written on another letter, perhaps ο] . ., on the line the base of a circle, followed by a dot . [., the foot of an upright, followed by the start of a stroke rising to right, perhaps α 4] ., a dot on the line

Fr. 27 4 Σ κ] α μ ά ν δ ρ ι ο ν .

Fr. 28

. . .
 . . .
] . σ α σ π ο . [.] ν [.
] ε κ ο σ α ι α κ ι δ α ν [.
] [.
] ε ρ ι α σ τ υ . . [.
 5 . . . [φ υ [.
] [.

Fr. 28 1] ., the foot of an upright with a stroke from left through its lower end; presumably] α ε or] δ ε or] λ ε . [., the start of a stroke rising to right 4 . . [., an apex, followed by the upper part of a stroke sloping slightly forward

Fr. 28 1 I cannot decide between π ό λ [ε] ν and π ο λ [ε] ν .
 2 τ] έ κ ο σ .
 Α ι α κ ι δ α ν likely, - δ α ν possible.
 4 π] ε ρ ι α σ τ υ .

Fr. 29

. . .
 . . .
] . [.
] , μ ω ν . [.
] , α π ε [] [.
 . . .

Fr. 29 2] ., the upper end of a stroke rising from left; rather high for the right-hand branch of υ . [., the foot of an upright, followed by the base of a loop open to right 3] ., the right-hand end of a cross-stroke touching the top of α] . ., a trace just below the top of the letters, followed by the tops of two strokes suggesting μ, but perhaps representing separate letters . . [., a hook to right, perhaps the top of ε, followed by a comma-like mark, perhaps the tip of the left-hand apex of ν

Fr. 30

· · ·
]δρ[
]θεατυ[
]παρθεν[
]μειρ[
 5]νυδ[
]δινα[
]εαα[
]..τ[

Fr. 30 2 Of ε only the right-hand end of the cross-stroke 7 [, the upper part of an upright? 8], the concave upper end of a slightly forward-sloping stroke, followed by the top left-hand corner of ε or c

Fr. 32

· · ·
] [
], εφω[
]υδερρα[
] [
]μωιβαρεα.[
 5] [
], ωιαακλεενο[
]ρσαντεσευκτιμε[
] [
]νθρωπουσκλερ[
 10]να.[

Fr. 32 1], a dot level with the top of the letters 4 [, scattered dots, perhaps representing two letters 6], the lower part of an upright descending well below the line; there is room for a narrow letter between this and ω 10 [, γ or the left-hand parts of π

Fr. 32 2]υδε ρέα[.

4 βαρέα in Homer only in the frequent locution βαρέα στεναχ-. I cannot verify στ[here.

6 κλεενο['κλεενέ' Alcman fr. 10 (b) 5 ii 12 (PMG 10), but κλενά id. fr. 1, 44 (PMG 1), 'κλεινάς' Stes. fr. 7 (Γηρουνητής, PMG 184).

7 ἐκπέσαντες ἐνκτίμενον *Il.* xxi 433.9 ἀνθρώπους κλέο[ε: this collocation once in Homer, πάντα ἐπ' ἀ. κ. ἔσεται *Od.* xxiv 94.

Fr. 31

· · ·
]φυ[
]χορ[
]νε[

Fr. 31 3], the left-hand side of ε or c

Fr. 33

· · ·
]. α[].[
]νααα[
]κερου[

Fr. 33 1], the lower right-hand arc of a circle, followed by the foot of an upright], a trace well below the line, presumably the lower end of an upright; perhaps no whole letter missing between this and α 2], the left-hand side of c or ε

Fr. 34

· · ·
]. μωιβια[
] [
]. νοατο[

Fr. 34 1], the right-hand end of a cross-stroke touching the left-hand upright of μ below the top 3], a speck level with the top of the letters], a thick dot close to ρ level with the top of the letters

Fr. 35

· · ·
]ν..[
]εαθ[
]οι[
]..[

Fr. 35 1], the start of a stroke rising to right, α suggested, followed by a trace below the line 4 A dot level with the top of the letters, followed by the top of a small loop

Fr. 36

· · ·
]πατ[
]αλε[

Fr. 37

· · ·
]καν' [
]ααλλοις[
]οκριτογ[
]εκαατωινν[
 5]..ε[.]. α..[

Fr. 37 3 Of ν[only the left-hand upright 5], level with the top of the letters a thick dot with strokes descending from either side, ρ?], the right-hand end of a cross-stroke, as of γ

Fr. 38

· · ·
]χοιολ[
] [
]..ομ[

Fr. 38 There is a 'joint' at the left-hand edge 3], a dot level with the top of the letters, followed by a flat stroke on a single fibre at about mid-letter and the extreme end of a stroke touching the bottom of ο

Fr. 39

]χ[
]ηκα[
]αρης[
].οσιφ[
 5].[

Fr. 39 2], the start of a stroke rising to right
 4], the top of an upright; perhaps μ hinted at
 5 A dot above the level of the line

Fr. 40

]λυσα[
] []
] []
] []
 5]..ς[

Fr. 40 5 The surface is dirty and partly destroyed. Before ς there may have been α. I am not sure how much of what precedes this is ink

Fr. 41

] [] []
] [] []
]ευτροχ[
] [] []
].ου [] []
 5]..[

Fr. 41 3], the upper part of an upright
 5 The upper right-hand side of a loop, e.g. β or ρ

Fr. 43

]..[
]. []
]εγαν[

Fr. 43 1], the lower end of a stroke descending from left to touch the lower end of a stroke rising to right
 2], the lower end of a stroke descending from left

Fr. 42

] [] []
]ροισεεδ[
]..[] []

Fr. 44

]...[
]πατ[
]..[

Fr. 44 1], the lower end of a stroke curving down from left, followed by the foot of an upright
 2], the foot of an upright twisting to left, followed by a stroke rising to right, perhaps the lower side of the angle of α

Fr. 45

]ωι[
] []
].ι []
]ρχομ[

Fr. 45 3], a trace (the end of a cross-stroke?) opposite the middle of ι

Fr. 46

]νδρ[
] []
]απο[

Fr. 47

]νο []
] []
].μ.ε.[]
].[] σπυδοντες[]
 5].οι []
]ηθωμεθαοπισωπ[]
]... []
]..αυτεικατα. []
].ς []
 10].ζωμει...γα.[]
].[]ρ []
].α[] []
]. []

Fr. 47 There is a 'joint' about in the middle. The left-hand side is rubbed, the lower right-hand side is both stained and rubbed

3], a dot level with the top of the letters
 Before ε apparently the middle part of a stroke descending from left
 8 After the last α there is the upper part of an upright; prima facie ι and the end of the line
 10 For γα perhaps μ and δ possible
], the top of a circle?

2620. LYRIC VERSES

In the following defective lines nothing survives that I see to give a clue to the author. But for the Doric τίν in l. 7 it could not have been asserted that they might not have formed part of a dramatic chorus and the conversion of πτύον to πτέον in l. 3, if that is rightly recognized, might in fact have led one first in the direction of an Attic source. That is presumably ruled out, but of the composers of choral lyric whose names we know I find nothing to favour one more than another.

The hand is of a well-represented type ascribed to the first century B.C.—first century A.D. This specimen may be compared with 659 and P. Ryl. 44 and 51 and placed towards the end of the first century B.C.

Fr. 1

ωπιφανικων[
]...[.]εινον·εγρωτ.[
]·ψ...πτύον[
]·ντεουδενώμ[
 5]αμαρτωνζοᾶ[
]·πενθοσάντοκρά[
]·χα[...]ταιναριας·τινδ...[...]
]·ουθαλασσεαωχρυσοτρί...[
]πεποιθατουωνδεκο[
 10]μοισινχαρενταπολλ[
]·εσθαιχωραντο[
]·τοναυγαιονάρμ[
]ενόσθθενα[
]·[.]·νη[

Fr. 2

ω[
 σα[
 λα[
 ἔλ.[

Fr. 1 2]... possibly πτι, but the ink before τ might represent two letters, of which the second could be ι, and that after τ is no more than a dot level with the tops of the letters. One broad letter could fill the whole space between τ and ε. I am not sure that the stop is not casual ink [the left-hand curve of a circle 3], a speck level with the top of the letters. After ψ (for which χ appears possible) the upper part of an oval or looped letter, followed by the top of c or ε; then, the top of an upright, a horizontal stroke on the line with the upper end of a stroke descending to right above it level with the tops of the letters, the foot of an upright, i.e. ιδι or ιδυ suggested, but δ may be delusive owing to damage. Above υ of πτυ traces compatible with ε 4], the lower right-hand

arc of a circle with two dots on a single fibre above 6], perhaps the lower right-hand arc of a circle, but the fibres are in great disorder 7], the lower part of an upright. After δ the surface is rubbed; ε[.]υ seems compatible with the traces 8], the upper end of a stroke rising from left, e.g. κ .[., α cannot be verified 9], the upper left-hand part of a circle; ο or θ rather than c suggested 11], the ends of the right-hand members of κ or χ .[., a trace on the line? 12], the top of an upright 14], two letters may be represented], the right-hand end of a cross-stroke touching the apex of ν .[., perhaps the upper left-hand curve of a circle

Fr. 2 is fixed by the fibres at the level shown and, to judge by the difference in size of the writing, to right, not to left, of fr. 1 4], a dot at mid-letter

Fr. 1 1 πιφάνικω Pind. *Dith.* iv 4; Bacchyl. v 42, ix 81 (all the lyric instances).

3 υ preceded by a δίχρονον must presumably be αυ, that is, a form from αυω or πρ]αυι- or τ]αυι. If for υ χ should be read, αχ, ιχ, υχ offer a wider choice of possibilities. I can suggest no plausible combination with what follows on either hypothesis.

If πτύον is rightly deciphered, no form of πτύω can be in question but πτύον (of which πτέον is said by grammarians to be the Attic form), or a compound of it—Hesychius records διπτυον . . . ἡμι-μέδιμνον—must be recognized.

4 Presumably τεοῦ.

5 Only ζω- attested hitherto in Pindar and Bacchylides (and Ibycus; all the lyric instances).

6 ἀντοκρά[: the accentuation indicates a compound. As far as I see, ἀντοκρατής is the only recorded word that suits the conditions.

7 πτ]υχα[ίει] Ταυαρίας looks acceptable. Here Poseidon had a temple and feast. For the expression cf. Pind. *Pyth.* vi 18, *simm.*

7 seq. τιν δὲ . . . ὦ χρυσοτρίαινα. This epithet of Poseidon in Arion 2 (PMG 939) (and Aristoph. *Eq.* 559) but not in Pindar (who has *Αγλαο-Εὐδ-, Ὀρσι-τρίαινα*) or other lyric poets. [Χρυσοτρίαινος and Ὀρσοτρίαινα I take to be false forms.]

There is a certain prima facie attractiveness in taking the construction here as τιν δὲ . . . ὦ X. . . πέποιθα . . . νίωσιν χαρέντα . . . εσθαι.

12 πδ]υτον possible, but Αἰγαῖον a noun at Pind. *Pae.* vii b 49.

ἀρμ[- words beginning so are so rare that I doubt whether there is any effective choice of supplement except a case of ἀρμενος; cf. Pind. *Ol.* viii 73, *Nem.* iii 58, fr. 140 b 11.

13 Ὀσθαθεν.

2621. LYRIC VERSES

The following scraps of what I suppose is plainly choral lyric verse do not recur so far as I have discovered, among the fragments, now fairly plentiful and widespread, of Simonides, Pindar, or Bacchylides, and I see no clue to their authorship. Of these three I should plump for Pindar, on the ground of what seems to me a certain similarity in the choice of vocabulary and phraseology, but the comparative simplicity of the metre may be thought to tell in favour of Bacchylides.

The text is written in a medium-sized stiff book-hand of a decidedly early type. It cannot be placed later than the first century B.C. and is quite likely to be dated in the early part of it. The only additions to the bare letters, three accents and a stop, seem to be by the same pen as the text. So do the two lines in the margin of fr. 1 i 19, though they are much less formally written than the rest. The correction in fr. 1 i 17 is by another hand. The upper and lower margins of the roll were coloured yellow. In the lower margin of fr. 1 this embellishment is partly covered by strips of papyrus used to strengthen or repair the edges.

Fr. 1

Col. i (a)

Col. ii

	]. α [
] [
	] πενβα [
	] θ[.] ρασο [
5] [
	] ι [
	] ραπλα [
	] καπρο [
	] c [
10	] ψ [
	] [.] [.] c [
	] ιτ[.] υτοπρεπ[
	] μεμνας [
	] ργοιc [
15	] ολυμπου [
	] εαλκᾶc [
	α		
	] [η] νκαυλαδερ [
	] λλιδενδρην [	ει [(c)	
	] οαιci [	α [
20	] πον [] [
	] [		] τ. υ[.] τφ. [
	] εοντεξ [		] α[.] λ. οπη[.] [
	] εξανδρω [		] cτηθε[
	] [		] [.] co [
25	(b)] ανακροτατ [	] [	] πρ. θομμεν [
	] . ε. [	] [	] αθανεπ. [
	] γετ [		] [.] ρ. [.] . θ [
	] δρε [
	] αχειαν [
	] . ων [	(d)	(e)
30	] υκεν [		] ευ [
	] λεινον [		] ιαναοιδoi [
	] αιπει [	] [	] το [] χρυ [] πεδειλου [
	] η [	] [	] μναμοcυνα [] κειων [

Fr. 1 The levels of (b), (c), (d), and (e) are fixed by cross-fibres relatively to (a). There is no external evidence about their distances from it. The interval between (d) and (e) is established by the supplement in l. 32. (c) and (d) have a 'joint' near the beginnings of the lines

Col. i 3], λ or the right-hand half of μ [., the left-hand arc of a circle 5], the lower part of a stroke hooked to right 6], the lower end of a stroke descending from left 8], the top of an upright [., an upright 11], the lower end of a stroke descending below the line, φ?], the right-hand arc of a circle 12 ε remade 14 seqq. There is ink in the right-hand margin opposite the ends of l. 14 and the next two. The lower part of it is the beginnings of two lines of washed-out note 15]., the lower part of an upright, followed by a slightly concave upright with traces to right of its top 16], the top of an upright 18], presumably the tip of the right-hand stroke of α, though this is not now suggested 19], perhaps the right-hand side of ω or ο marg. 1 [., the left-hand arc of a circle 2 [., κ, or β? 20]π, or perhaps]γ, τ 25 (c)], the top and foot of an upright 26 (b)]., the lower end of a stroke descending from left with a horizontal stroke through it, perhaps run ink, followed by a sign I cannot interpret, most like the lower half of κ 29 (b)]., the top of a circle, the right-hand side of a loop, a dot at a lower level (a)]., the lower parts of three uprights with traces of cross-strokes to left of the top of the first, to right of the top of the second 30], a dot above the general level 31 For φ I cannot rule out ε 32], the lower end of a stroke descending from left

Col. ii 20 .[, a dot below the line, followed at an interval by the lower end of a stroke descending from left; a single μ might be represented 21 After λ prima facie another λ, but α perhaps to be preferred 26], a thick dot on the line [., the foot of an upright hooked to right 31]. the lower end of a stroke descending from left 32 ρ apparently by correction Of ν only the foot 33 Of α only the point of the base angle]κ, I think χ less likely but not ruled out; not, I think, λ or μ

Fr. 1 Col. i 12 seqq. *τοῦτο πρέπει . . .]μενᾶς|θαι . . . λ]όγοις?*

16 ἀλαε. If I am right about the position of fr. 2,]αε will be the end of a note referring to this verse. A comparison with 841 fr. 3 i 1 sch. (Pind. *Pae.* ii 37) suggests the possibility that it might have contained ἀλαε or αῦχαε.

17 λαδερ suggests to me nothing but λαδερκῆς, but as far as I can discover the intensive λα- is quite alien to the high style. The only other observations I have to make are that καιλαδερ for καλλιδερ would be a conceivable error for a copyist to make, and that Bacchylides is relatively fond of compounds of δερκῆς, having two (or four) examples, ix 12, xvi 20, xvii 70 v.l., (fr. 61, 1), whereas Simonides and Pindar have none. But I am doubtful whether the compound is admissible from the point of view of meaning.

18 κ]αλλιδενδρον hardly to be escaped in spite of what I say about the remains of the first surviving letter. The word is otherwise recorded only late and in prose (though ἀγλαόδενδρον is Pindaric, *Ol.* ix 20, and εὔδενδρος common to all three poets). I suppose it tells against the likelihood of καλλιδερ-.

19 marg. I believe these two lines are more likely to represent a note referring to the column on their left than a title referring to the column on their right. If αε was written, which is uncertain, it might suggest the second, but one would then expect to see some part of a *coronis* or asterisk in the margin of Col. ii, broken away though it is. If the location of fr. 2 is as proposed, it confirms the absence of any indication of division.

23 Αλ]εξάνδρω(ι) seems likely. Alexander, son of Amyntas, is mentioned by both Pindar (fr. 120) and Bacchylides (fr. 20 B 4). But εἰξανδρω- is a theoretically possible alternative.

25 Possibly ἀν' ἀκρότατον or -τάτωι, but -αν ἀκροτάταν and other alternatives can be thought of.

29 ε]ππων appears to be a possibility.

Col. ii 21 ἀγλαοση- seems acceptable, but I cannot say whether ἀγλαόσηγυς (which is attested only late) or any case of it is reconcilable with the trace beyond η. It would be wrongly vocalized. ἀγλαόση, ἀγλαόσηγυς are theoretically possible words, but are not attested.

Pindar displays a distinct taste for compounds of ἀγλαο-, of which I mention, as resembling ἀγλαόσηγυς, ἀγλαόγυις *Nem.* vii 4, ἀγλαοχαίτας *Pae.* vii a (e) 2, and, I believe, ἀγλαόκαρπος *Nem.* iii 56 and 2447 fr. 1, 4.

26 λάθαν would suit, but cannot be verified.

32 seq. χρυσοπέδιλου Μναμοσύνας τεκέων 'of the Muses' is a fair guess, but not the only possibility. For the form of phrase cf. Pind. fr. 139 χρυσαλακάτου τεκέων Λατοῦς. χρυσοπέδιλος not in Pindar or Bacchylides. κόραι χρυσοπέδιλου Μναμοσύνας Pind. *Isthm.* vi 74 seq.

Fr. 2

. . .
] κυχι.[
]αε τουτα[
] αλλα[
] καιτ.[
5] φων[
] [].[

Fr. 3

. . .
] [
]ψαι[
].αφ [
] [
. . .

Fr. 3 Apparently the top of a column 2], γ or τ; ξ less likely

Fr. 2 I strongly suspect that this fragment stood immediately above (c) in fr. 1 col. ii. I cannot with certainty follow the cross-fibres into (a), but there is no clear incompatibility. The original vertical fibres of the back are concealed to a great extent by a patch, but what are visible appear not incompatible with those of (c). There is a 'joint' just to right of the beginnings of the lines

Col. ii 1 [., the start of a stroke rising to right; a suitable 4 [., below the right-hand end of the cross-stroke of τ, the upper part of a stroke rising to right 6 A horizontal stroke at the level of the top of the letters

Fr. 2 1 η]κυχία[probable, (η]κυχημ[., cf. Pind. *Ol.* ii 32, not ruled out), η-(-H-)κυχία and other derivatives of ηκυχ- constitute a notable element of Pindar's vocabulary. None occurs in Simonides or Bacchylides.

Fr. 4

. . .
] [
]ο[
].ο[
].ν[
].π[
. . .

Fr. 4 Apparently the top of a column 2], two dots, one on the line, the other level with the top of the letters 4], the upper right-hand arc of a circle

Fr. 5

. . .
]. . [.
]. κτξ [.
]. οξεν [.
]. ωτα [.

Fr. 5 2], an upright off the line, perhaps π
 Of ξ only the base 3], the lower end of a
 stroke descending from left; δ not suggested,
 possibly λ or μ 4], the right-hand tips of
 two strokes, one level with the top of the letters,
 the other on the line, e.g. κ, χ, or ξ .[, traces of
 an upright

Fr. 6

. . .
]. [.
] [.
] ακοντο [.
] ν [] [.
 5] . ο . [] [.
] ν γ [.

Fr. 6-7 are much darker than the rest

Fr. 6 1 On the underlayer; perhaps not
 a letter 5 .[, the upper left-hand arc of a
 circle? 6 Of τ only the left-hand part of the
 cross-bar

Fr. 7

. . .
]. ταις [.
] γεραραι [.
] ωδει [.
] [.
 5]. [] αϊ [.
] τοξ [] [.
]. των μαρτυς ωπο [.
] ν δε πεμφθεις [.
]. ης τηριονου χαριτ [.
 10] δ εν ρ φοιαι [.
] ρς [] χνευειδανηρ [.
] οδ [] ξειανκυνων [.
]. γωνιοναθ [.

Fr. 7 1], the lower part of an upright 5], the foot of an upright 6], apparently
 the base of a circle, but on a single displaced fibre 9], traces suiting the upper right-hand
 curve of the loop of ρ

Fr. 7 2 I should guess γεραραι, not γεραραι.

7 μάρτυς a word distinctly favoured by Pindar, absent from Simonides and Bacchylides.

9 χρηστήριον.

11 χνευει.

12 δ' δξειαν?

13 άγωνιον άθλον cf. Pind. *Isthm.* v 7 εν τ' άγωνίαις άέθλοισι.

2622. LYRIC VERSES

The only present interest of the following fragments resides in the possibility that they may include (fr. 1) part of Pindar's version of the meeting in Hades of Heracles and Meleager, Bacchylides' treatment of which has been recovered in an epinician for Hiero (v). Pindar could have found occasion to introduce it into the dithyramb of which the beginning survives in 1604 fr. 1 ii, as may be inferred from the title of that piece, but whether or no, the same theme might have been used by him in more than one place. The absence of metrical correspondence between 1604 fr. 1 ii and 2622 fr. 1 affords no evidence either way, as only the strophic element of the first is known. It should be said also that such an episode might have attracted other lyric poets besides these two.

The hand is an unskilled upright uncial of medium size, which may be dated in the first century. There is a good deal of variation in the formation of the letters; φ, υ are usually, τ occasionally, serifed. There are no lection signs, unless one counts a couple of *tremas*,¹ which are oddly made, the dots being formed as dashes and placed beside, not above, the tip of ι to which they impart the appearance of τ.

¹ But as far as my observation goes, it is the rule that the trema counts as part of the text and is written by the original hand.

Fr. 1

(a)

]ρωικτεαν[
]αμουνας[
]ιαλατερπειφιλ.[
]φερσεφοναματ.[
 5]ντελευτανινεσεν[
]διδυμαιςειδονευμο[
].ραι []
]πορηρακλειπρωτω[
]ντικελευθονεπισπησει.[
 10]νιαδασαλοχος []
]αλλεγεμαν []
]τικαμυμφθιμενων []
]τρεφεταικαισονποντωε[
]μενος []
 15]αμ[...].διοσυιον []

(b)

]...[
]μιναντιφ.[
]λεαγρονατερθ.[
]να(λεν []

Fr. 1 There is no doubt that (b) stands under (a), right-hand edge under right-hand edge. There is no external indication of the interval between them.

3 . . . traces suggesting the lower left-hand arc of a circle, o rather than ε, followed by the foot of a stroke on the line 4 . . . the foot of a stroke hooked to right on the line, followed by the foot of an upright; ρ possible 7], a dot on the line, presumably the end of a stroke descending from left 8 There is a trace over ω], opposite the end of l. 7; perhaps the left-hand arc of o 9], the foot of an upright turning to right 10], the right-hand arc of o or ω 12 κ written by the original hand on c 13 Of]r only the extreme right-hand end of the cross-stroke o under ε is not cancelled 15], the upper part of an upright 16] . . .], the lower part of a stroke descending from left, the lower part of a circle, the lower part of an upright descending below the line; λ or χ and θ or o followed by τ or υ possible 17 Of α only the feet, which are slightly anomalous in relation to one another; close to the right-hand foot is the lower left-hand arc of a circle. This method of combining the remains makes out the letters to be rather crushed, but the whole line is visibly written much closer than the next 18], apparently a dot level with the tops of the letters, but perhaps not ink

Fr. 1 The occurrence in proximity of Persephone (l. 4), Heracles (l. 8; *Ἀμφιτρωνιάδας*, l. 10; *μ[έγα]ν Διὸς νιόν*, l. 15), and Meleager (l. 18) makes it reasonable to recognize in these verses the encounter in Hades of Heracles and Meleager. This subject was treated by Bacchylides in v 56 seqq. and there appears to have been a fairly close correspondence between ll. 63 seqq. there and ll. 12 seqq. here. We are told, Schol. *Il.* xxi 194, that it was also treated by Pindar (fr. 249a = 70b Sn.), so that it

is natural to entertain the notion that his version may have reappeared in this piece. But I have found no means of making out even a prima facie probability in favour of this view and must confess to an inability to put even a speculative construction on most of the lines, of which I should judge from 12 seq. a good deal is missing on the left.

In Bacchyl. v 63 seqq. Heracles is aware of the ghosts of the dead like leaves tossed by the wind on Ida. I do not think there can be any doubt that 12 seqq. of this piece contain a statement to the effect that 'straightway the dead flocked round him in number like . . . and the waves of the sea'. To the second member of the comparison there may be a parallel in the verses of Phrynichus preserved by Plutarch, *Mor.* 732F, τόσα . . . δεῦρ' ἐνὶ πόντῳ κύματα . . . Without attempting to be precise about the first, one may say with probability that between *φθιμένων* and *τρέφεται* there must have been a noun on which the genitive depends, a relative (with or without a preceding demonstrative) and a subject, or both a subject and object, of the verb. This seems to be a minimum. With corresponding amounts lost in the other verses the prospect of understanding what survives is not very bright.

[Addendum. But belated recognition of the relevance to this text of the commentary in PSI 1391 fr. B i makes it possible to make a few additions and corrections in fr. 1.

1 (*ἐν*) καιρῶν κτεάνων
 3]*ια* λατερπέι one would presume *εἶνο*]τα(ι), but the omission of ι adscript after α is unexpected in so early a copy, and the word *εἰνοία* appears nowhere else in any lyric poet.

4 seq. *Φερσεφόνα ματρ[τε χρυσοθρόνῳ θῆκέν τε λαοῖσι]ν τελετάν]*

1 κτέανον. Pindar has a noticeable addiction to this word, usually in the plural. It is not recorded in the other lyric poets.

2 The likeliest supplement is, I suppose, *μν*], but τλ] may be worth mention.

3 If *ι*, not τ, is right, φ]αλά, ὑπερφ]αλά, or one of the few proper names, *Ἀγχι*-, *Αἰγ*-, *Ἀμφ*-, *ιάλα*-, must about exhaust the possibilities. But they are considerably widened, if τ was after all intended.

4 *ματρ[τε?*

5 *νν* being precluded, *ἔν* *έ*c seems a likelier choice than *ἔνε*c.

9 *ἐπισπῆσει*. I have found no parallel to this form of the future of *ἔπω* except *σπῆσεται* in 2519 fr. 1 ii 6 (*Antimachus Θηβαῖος?*). I cannot rule out -*σετ*α[ι here.

ἐπισπῆσω *Od.* v 98 (for *ἐνίψω* *Od.* ii 137, al.) is, I suppose, only formally comparable.

12 seq. *αὐ]τίκα μιν φθιμένων* (*ψυχῶν*) cf. Bacchyl. v 83, who compares their number with that of leaves, a comparison used (as well as the sands in the sea and rivers) by Pindar also, but in a different connexion.

μν: the tradition of Bacchylides almost uniformly presents *νν*, that of Pindar sometimes *μν*, sometimes *νν*, often *μν* with *νν* as a v.l. (I do not remember whether the converse is found.)

14 I should guess *μένος*, of a wind or the winds.

18 *ἄτερθε*(ν), 'apart', by himself.

Fr. 2

εϛ[
 θα[
 ..[
 το[
 5 φρ[
 νυ[
 εϛ[

Fr. 3

] []
].εϛ. .εϛ[
] []
]υμνο[
 5]εερε[
] []

Fr. 3 5 εϛ made out of ι by the original hand

Fr. 2 3 Rubbed; apparently θο, perhaps θε

2623. CHORAL LYRIC

The half-dozen or so fragments among the following collection that are long enough to base a judgement on clearly represent compositions of a kind that might be attributed to Pindar, Simonides, or Bacchylides. FR. 21-22 may represent something of an epinician nature, fr. 1 and more dubiously fr. 45 may have reference to Sparta. Of the rest I have nothing to say, not having succeeded in obtaining a single whole, perhaps not even a half, line. The explanation of this poor result may lie in the fact that the fragments come from a large extent of writing, possibly more than one roll. This, at any rate, is a permissible, though not necessary, inference from their having been discovered at different times and in different parts of the site, and from their exhibiting considerable variations of script.

The writer of the text, who, in spite of these variations, which consist chiefly of differences in size of letter and weight of stroke, can be identified with certainty in all but the smallest scraps, appears to be responsible also for most (but not all) of the lection signs, which are notably sparse for a text of this kind. I should compare him with the writer of 220 and place him in the early part of the second century.

Fr. 1

· · ·
 ..].
].ξεπ[
].οις.α.α[
 5]]φου.ιγαρη[
]]μαρ[.]αντο.τ.[
]]ζευ[.]ιδαμος.εκ[
]]κατοπιςθεκλο[
]]θρογοσαμφο[
]]μυδανθυπεδ.[
 10] [].ονθεμειτων.[
] [].οιδιπποκρατη.[
]]πτροντεδεξ[
]]στεφανος.[
] [..]ωνε.ιογ[
 15]]υ[.]..].
 · · ·

Fr. 1 1 I am not sure that . . . [should not be written; an upright, with a trace to left of its top and a thin horizontal stroke across its foot, followed by the left-hand ends of a descending and an ascending stroke. I see nothing likelier than], ι followed by α or δ, or possibly χ, but this does not account for all the ink 2], on the line the base of a small circle close to ε. Both ε and π look smaller than the same letters in the rest of the piece 3 The first letter might be taken for χ but there may be illusion due to casual ink. After ε a heavy dot on the line on one side of the gap and the lower end of a stroke descending from left on the other; as a reading α seems likeliest 4 Between οι and ιγ dots on the line on either side of the gap. Between ε and γ a thin stroke from the middle of the first to the foot of the second, but ν for ιγ not acceptable 5], apparently the lower left-hand arc of a circle; but for τ. [I cannot quite rule out π[8 Of γ only the first upright 9 Of ε only the tip], the lower left-hand arc of a circle 10], the upper end of a stroke rising to right and below it the right-hand end of a horizontal stroke below the line; perhaps]κ likeliest but]χ not ruled out. Of θξ only the lower right-hand, and lower left-hand side and tip of the overhang respectively 11], the end of a thin horizontal stroke touching the top of ο.], a dot on the line and above to right the upper end of a stroke descending to right, with a thin horizontal stroke across its top 13], γ or the left-hand parts of π 14 Possibly εμι, but the surface is partly stripped and there seems to be casual ink. I think, not ενα. Above the line, between ε and the next letter, a stroke rising to right in the hand of the text

Fr. 1 4 If I am right in recognizing a *paragraphus* under l. 10, it is to be noted that there is no metrical correspondence between 4 seqq. and 11 seqq. The *coronis*, as expected, divides *περικοπαί*, the *paragraphus* their constituent periods.

5 μάρι]αντο. A reference to battle may also be recognizable in l. 7 *κατόπιςθε κλο*ν, cf. Hom. *Il.* v 96 *πρό ξθεν κλονέοντα*.

6 *Ζευξίδαμος* is a name that occurs in one of the royal houses of Sparta (Hdt. vi 71; Paus. iv 15, 3 et al.) and seems not to be recorded in literature outside it. It is, therefore, worth while to remark that *θρονος* (perhaps a compound, l. 8) and *κκᾶ]-πτρον τεδεξ*], ll. 11 seqq., are suitable to a mention of royalty and that *Ἰπποκρατιδας*, some form of which I take to be very probable in l. 11, is likewise a name that occurs in the same Eurypontid house and is rare elsewhere (Hdt. viii 131). I should guess that *μυδαν*, l. 9, i.e. some name ending in *-δαμυδας*, *-τυμυδας* or the like, is also relevant to a Spartan theme. [*Αλγηδαμει* . . . *Δαμοτιμίδα* in a quotation from Alcman in 2389 fr. 5 ii 11 seq.]

10 In the context I should guess *θεμειτων*.

11 seq. If *κκᾶ]πτρον* is right, it is to be said that in Pindar *κκᾶπτρον* is the form preserved (with negligible exceptions) by the *παράδοσις*. Bacchylides has the form with ρ (iii 70, ix 100).

Fr. 2

. . .
 . . .
 . . .
 . . .
 . . .
 5] [. . .
] [. . .
] -[] [. . .
] θοα[] . οω[]
 10] κυ[] . ιλια[]
] γερανων[]
 κηραιουδ[]
] ρονπλου[]
] πολιναλια[]
 15] ναντιοκ[]
] κειθικαιμ[]
] δοιαιγαρφατ[]
] σκοπουπε[]
 . . .] . οβοα[]
 20 . . .] αντε[]

Fr. 2 2] . . traces of the lower end of a stroke descending from left 3] . . a dot level with the top of the letters 4] . . the right-hand end of a cross-stroke as of γ, τ 5] . . the upper end of a stroke starting about mid-letter and descending to right 8] . . a trace level with the top of the letters 9] . . is so close to the break that ρ cannot be ruled out 10] . . the same 15] . . the top of a circle 16] . . the left-hand arc of a circle 17 Of τ[only two dots from the left-hand end of the cross-stroke 19] . . prima facie ι but damage at the top makes it impossible to rule out ρ

Fr. 2 On the structure see fr. 5.

1 παμφυλ[or Παμφυλ[?

2 seq. Perhaps λιμνας . . . -ελας. But λ is not certain and, if another letter were read, the articulation would be different.

5 Before αν only a narrow letter is admissible; ρ seems likeliest.

10 I suppose -κυς (e.g. θρασύς) [] . ιλια[]. It may be worth saying that [O]λιιάδ[ac is not acceptable, but other possibilities can easily be thought of.

12 Κηραιόν is the name of the north-western point of Euboea, where Ζεύς Κηραιός had an altar. δ[may, therefore, represent Διός.

14 seq. ε[|ναντίον.

17 seq. δοιαι . . . σκοποι 'two female watchers'? Or αι[|δοίται?

Fr. 3

(a) (b)

 5] . θερίαγ[]
] ν·θηρε[]
] υϊάνα[]
] αιαστι[]
] αλασσα[]
 10] μιοσκρε[]
] α[] . [] . []

Fr. 3 (a) 3 Between the first sign, which is the lower end of a stroke descending from left, and ο the surface is partly stripped and the remaining ink consists partly of offsets 4] . . a dot on the line 4] . . the lower left-hand arc of a circle 5] . . υ acceptable but represented only by the right-hand edge of an upright; ι also possible and perhaps other letters with a right-hand upright ρ[. I may have been deceived by traces to right of the upright and ι[might be a better rendering 6] . ν[. I am doubtful whether this or]ερ is the more probable combination of the ink 7] . the left-hand arc of a circle 7] . the start of a stroke rising to right 8] . the left-hand part of ε or θ 9] . the top of an upright 11] α[. before α, of which the loop has vanished, the lower end of a stroke descending from left, after α the left-hand end of a cross-stroke above the line] . the left-hand parts of ω or the right-hand parts of μ; if the first, two letters might be lost in the gap, if the second, only one

Fr. 3 (a) 5 αιθ- or ελευθ- seems the best guess.

Fr. 4

.

 5] . . στηλαγ[]

Fr. 4 The left-hand side is rubbed
 1 Of χ only the lower half; before it the lower end of a stroke descending from left 4] . . a horizontal stroke on the line 5] . . traces on the line, reconcilable with ε, μν υ[anomalous, but ψ not more satisfactory

Fr. 4 5 στηλαγής five times in Pindar (once in Bacchylides).

Fr. 5

(a)

]δῆμ[
]θόν[
]αλα[
]αι[
5]υ[
]υχ[
]γενο[
]ῃ
]μελα[
]γαλο[
10]μ[
]πάρατ[(b)
]εστιν[
]αμον·θ[]δ[
]χρονος[]ρν[
15]μαγνετα[]βιος[
]ωμακα[]ςγον[
]κατεμαρ[]ενπ[
]λισαντες[]τυμ[

Fr. 5 The level of (b) in relation to (a) is fixed by the cross-fibres. There is no external evidence about its distance

3], two dots, one just below the tops of the letters, the other below it on the line; I doubt κ, possibly π, the lower part of an upright 4 seq. Partly stripped and rubbed 5], the bottom left-hand arc of a circle 6], traces compatible with ε or ο, the top left-hand arc of a circle 10], the base of a circle on the line 11 A trace above τ to right may represent 12], an upright, followed by the foot of an upright and a horizontal stroke on the line 13], on the line the end of a stroke coming from left, with a trace, level with the tops of the letters, above to left Of θ[only the left-hand side; ε not ruled out], two dots on the line followed by the foot of an upright 14], an upright], the extreme lower end of a stroke descending from left 15 Of α[only the top of the right-hand stroke, a possible ε[, a much more attractive interpretation of what is preserved would be ο 16], the lower part of an upright 17], a dot just below the tops of the letters For π[perhaps γ followed by a trace on the line 18 For ς[I cannot rule out ο], a trace just below the line

Fr. 5 From the *coronis* between ll. 7-8 and the *paragraphi* between ll. 11-12, 15-16 it must be inferred that the composition here represented was triadic, consisting of 4-lined strophes and antistrophes and epodes of which the length cannot be determined from the evidence of this fragment. I can offer no explanation of the apparent absence of strophic correspondence between ll. 8-11 and ll. 12-15 so far as they go. It can be shown that the composition represented in fr. 2 was likewise triadic, consisting of 4-lined strophes and antistrophes and epodes of which the length is determinable

at seven lines.¹ Again there appears to be an absence of metrical correspondence between both strophe and antistrophe (ll. 8-11, 12-15) and epode and epode (ll. 1-5, 16-20).

In view of this lack of internal correspondence it is idle to wonder whether fr. 2 and fr. 5 might not be parts of the same poem. In places it seems possible to postulate metrical correspondence between them (for instance, in ll. 11-16 of both fragments), and the absence of it in others cannot be considered evidence either way. But the only positive fact is that in both fragments there are 4-lined stanzas.

13 seqq. If in l. 17 *κατεμαρψεν* was the complete text, I think that the following readings or their equivalents in written length would fit ll. 14-16, 18: *ιδρ* (or *γαρ?*), *τα[β]*, *ρ[ε]*, *ε[ε]*τ. But there is nothing to show that *κατεμαρψεν* is in any way more probable than, say, *κατεμαρψαμεν*, *κατεμαρψανμεν*, or (including the substitution of πτ for ψ) longer supplements than these.

Fr. 6

]εν[]οδα[
]ατοδε[
]οιφ[
[]]
[]

Fr. 6 There is a 'joint' near the right-hand edge

1], the left-hand arc of a circle 2], the upper end of a stroke rising from left 3], two dots, one above the other, on single fibres For ρ less probably ε or c 4 Partly stripped

Fr. 7

]ξατο..δ[
]θερος[
]β[

Fr. 7 1], a cross-stroke touching the upper left-hand angle of ξ I cannot interpret the ink between ο and δ; if ο, there is only an angular trace level with the tops of the letters and the second ο is anomalously made; if χ, χ is anomalous and ι unusually pressed against it 2], the top of an upright 3 For]β I cannot rule out ρ], possibly the tip of the left-hand curve of ω

Fr. 8

].[
]ρον[

¹ The argument is shortly: since there is an uneven number of lines between the *paragraphus* above l. 1 and that below l. 11, they must comprise epode and strophe or antistrophe and epode; since ll. 12-15 are neither preceded nor followed by a *coronis*, they must be an antistrophe. The antistrophe must be preceded by an equal number of lines, namely, four forming the strophe and what remains, namely, seven lines, must form the epode.

Fr. 9

] . τια[
] πρεγο[
] . κηδε[
] [
 5] ων [
] προα[
] πελο[
] υδε[
] [

Fr. 9 1], υ appears possible but the surface is damaged. Of the suspended letter there remains the bottom left-hand arc of a circle with a trace of a tail at its right-hand end; perhaps ω 2] π, there is surface damage on the right-hand side; I am not sure that τ was not written 3], the lower end of a stroke descending from left 5 What I have taken for the right-hand curve of ω may be a rather anomalous ε

Fr. 9 3] ακηδε[seems probable and may (but does not necessarily) exhibit the same phenomenon as fr. 48, 3.

Fr. 10

] ονυ[.] c [
] νυπν[.] ν[
] φ[.] . . . οσαπο[] κ[] [] λυκυ[
] [
 5] λωνπ^ωνωμενχα[
] ανουα^ξομενοι[
] δο[.] . . .] . . . αν[
] αι[] αλλεα[
] εωιο[] ανδ[
 10] ωνιπ[] ων[
] ξ^ιερ[

Fr. 10 1 Of] ο only the lower right-hand arc; ω not ruled out [], the lower left-hand arc of a circle 3 Of φ only the extreme lower end; ψ might be equally likely. Before οc two traces compatible with the tip of the bottom left-hand angle of α and the right-hand tip of the cross-stroke

of γ or τ 5 Of] λ only the right-hand stroke; μ possible 6 Of υ only the tip of the left-hand branch 7], the lower left-hand half of a circular letter [], the top of a stroke descending to right, e.g. α. For] . . .] . αν perhaps] . . .] . αν should be written. Before αν the lower part of a slightly backward-sloping upright

Fr. 10 1 Διδ- (or Διδ-) νυσοc.

2 υπν[ο]ν.

3 [γ]λυκυ[corr. ex κλυκυ[.

5 πιν-, not πων, which is what the correction means, is the form expected in a 'Doric' text,

though Callimachus admits επωνε in the 'Doric' hymn vi 95. Otherwise πων- is attested only for Aeolic, Lesbian in Alcaeus, Boeotian in Eubul. fr. 12.

Fr. 11

] ε[
] [
] υπο[
] φυρο[
 5] . κ[] . . [
] τ^ια[

Fr. 11 1 Or possibly θ 5 The upper parts of the letters are stripped off. The ink at the right-hand side of the line is mostly what has soaked through on the underlayer [], the lower part of a stroke descending from left, α or λ 6 Of ατ only the top parts; but δ or λ less probable, and not ε or ο

Fr. 12

] ε[
] . εντ[
] . ν[

Fr. 12 1 [], the lower part of an upright 3], the middle part of a stroke descending from left [], the left-hand parts of ε or θ

Fr. 13

] ιθ[
] εχ[

Fr. 14

] . δεθε[
] . κμεγα[
] θεωνα[
] σοικου[
 5] άποc'άπ[
] ωιπ[

Fr. 14 1 Of the two εs only the lower left-hand arcs, but ο not acceptable 2], what looks like the turn-up of ε or c, but c is ruled out by the context and of ε part of the cross-stroke should be visible; presumably α 5 Of] α only the extreme tip of the tail π[, I think γ less likely

Fr. 15

] τ . α[
] οικιδ[
] υc'πολυ[
] άμεν[
 5] γοιcτ[
] . . ετ[

Fr. 15 1 Between τ and α the foot of an upright, but this is not the complement of fr. 11, 6 2], the bottom left-hand arc of a circle 4], traces compatible with the top and bottom of an upright 6], the tip of an upright and beyond it an angular trace level with the top of the letters, perhaps ε

Fr. 16

(a)	(b)
]. .[. . .
]. ιοσαρ[]. .[
]ντάδε[	]τ[
]. δολομ[	]νκ[
5]ενκάειν[	. . .
]. .ονεκ[
]. ερο[
]νναι[
]ωναρα[
10]επεω[
] [

Fr. 16 The level of (b) in relation to (a) is fixed by the cross-fibres. I think it is likely to have stood to right of (a) but there is nothing to show at what interval

1 The turn-up of *c* or the like, followed by a very short arc of the left-hand side of a circle 4], an upright 6], the top of a stroke turning over slightly to right, followed by the foot of an upright; *υγ* possible 7], the base of a circle, followed by the lower end of a stroke curving down from left 8], a short arc from the bottom left-hand side of a loop 10], a trace level with the tops of the letters

Fr. 16 4 δολομ[Simonides is credited with δολομήθεος and δολομηχάνων (fr. 70 PMG). δολομήτης, δολόμετης are Homeric.

Fr. 17

]. υς[
]. .ε[
]. τφ[

Fr. 17 1], a trace (of a circle?) at mid-letter 2], the foot of an upright 3], if two letters, δα or λα seem likeliest, but I am not sure that a single μ was not written 4], perhaps the upper part of the left-hand curve of ω 5], perhaps the upper-part of the right-hand stroke of α Of φ[only the top left-hand arc, but not ε, though I am not sure that θ could be ruled out

Fr. 18

]ρμ[
]νδ[
]ω[
]ρν[
5]ε[
]α[
]φ[

Fr. 18 The formation of the letters in l. 6 is anomalous

1 Of]ρ only the lower arc; θ might be an alternative 5], a short arc from the lower left-hand side of a circle

Fr. 19

]. μ[
]. ωναν[
]χασήν[
]βωτιαν[
5]κισσονθ[
]. αραφικρ[
]ν[.]ντρο[
]. .[

Fr. 19 1], the left-hand arc of a circle, followed by the lower part of an upright 2], the lower part of a stroke descending below the line; not *prima facie* φ 3], the left-hand side of ε or θ 5], on the line the right-hand end of a stroke coming from left Of θ[only the left-hand side, but ε less likely 6], a dot level with the tops of the letters

Fr. 19 3 seq. ἠέ and βωτιάν[ερα, if that is to be recognized, are epic words, neither found in Pindar or Bacchylides. But there is nothing to show that Ἄβωτιαν[ερα, for instance, should not be adopted instead.

Fr. 20

]. ν[
]οθ[
]. .νμ[
]τιοσφί[
5]οισεπ[
]νεcci[
]. .τθ[

Fr. 20 1], a dot on the line 2], traces on a single fibre, perhaps parts of a looped α 3], the base of a circle, followed by a dot on the line 7], the top of an upright, followed by the lower part of a stroke descending, with a slight curve, from left

Fr. 2I (a)

] μικταδεγ . .[
 .]να.ωρστρεφ.[
]αντωνα . .[
 .]μινπαλ.[
 5] . .[εθειχαρων.[
] πατεροστάπων . .][
] ριτιμονκα . .[] .[
] ομνεσταδιο[
 .]δα . .[]π[

Fr. 2I (b)

. . .
 .] .[
 .]ν[
 .]φ .[
] ζιουπ[
 5] φορου .[

Fr. 22

. . .
]φ .[
]φοριαν.ερασμ .[
]ουπυθουγαρποτ[
 .]ο[.]ανταρο . .][
 5]εμ.ικορ . .[

Fr. 2I (c)

. . .
 .]σ[
] κ[

Fr. 21 (a) and (b) look as if they might be the top and bottom of the same column and (c) from somewhere between them

Fr. 21 (a) The ink has flaked off in places, especially in ll. 2-5
 1 . .[traces compatible with the left-hand end of the cross-stroke and the bottom right-hand arc of ε or θ, followed closely by the foot of an upright and this by a horizontal stroke on the line
 2 Between α and ω the foot of an upright, presumably τ . .[the start of a stroke rising to right, α not suggested
 3 . .], the top and bottom of an upright, with some unexplained ink to right above
 4 . .[the foot of an upright and the start of a stroke rising to right . . .], a faint trace near the foot of ε; if illusory, ε might be part of η or υ . . .], a trace level with the tops of the letters
 5 . . .], on the line two strokes converging in an apex as in the middle of χ and ω and the second half of μ, followed by a dot on the line Of ρ only the feet
 7 . .[the left-hand arc of a circle, followed by a serif or the start of a stroke rising to right, and a dot on the line; α . .[seems possible
 9 . .], the tip of an upright For]π[two letters might be substituted, viz., ι or a letter of which an upright forms the right-hand side, followed by π or τ

Fr. 21 (b) 1 The lower part of a stroke descending with a curve from left, followed by γ or the left-hand parts of π 2] . ., perhaps the lower right-hand arc of a circle 4 Of ε; only the lower parts; ε and γ, τ, υ might be alternatives For π[I am not sure that γ might not be possible

Fr. 22 2 Between ν and ε a short oblique stroke on the line; I suppose, a serif and, if so, γ or ι. No room for τ 4] . ., the top of an upright, followed by faint traces that might be the upper and lower ends of the right-hand stroke of α After ο[traces which I cannot interpret: the upper part of a stroke rising to right and below to right the foot of an upright 5 Between μ and ι the left-hand end of a stroke level with the tops of the letters and below it the foot of an upright; η not particularly suggested . .[ω possible but of ν only the tip of the left-hand angle

Fr. 21 (a)-22 I do not pretend to have any clear notions about these two fragments nor even to be certain that they are related in any way, but it can do no harm to call attention to the following possibilities. Pindar's thirteenth Olympian was composed for a Corinthian, who won the stadium at Olympia, whose father won the same race at the Pythia, and who appears to have had an uncle called Eritimus. In fr. 21 (a), besides πατέρος τ' ἀπο and δ μὲν σταδιο[there may be recognizable Ε-ριτίμου κασιγνήτ-, in fr. 22, besides Πυθοί, there may be recognizable Κοριν[θ- and νικα]φοριαν or στεφανα]-φοριαν.

Fr. 23

. . .
 .]ναξας[
 .]νεφ .[

Fr. 23 1 Of ζ[only the lower left-hand arc; ε or θ may be possible 2 .[the top of an upright

Fr. 24 (a)

. . .
 .]τε[
]ωνλιθω[
]κονα[(b)
]ν . .][πο .[
 5]αδαμ[
]γορεαν[
]ιει .[
]αχεε[
]αιρο .[
 10]εμα[
]νεη[

Fr. 24 (a)-(b) There is no doubt that (a) is to be located above (b) in the relation shown. The location of (a) 4 on a level with (b) 1 depends on the evidence of a single cross-fibre but I am reasonably confident that it is correct

1], on the line a horizontal stroke coming from left 4 .[, the upper end of a stroke descending to right, α or λ, followed by the top and right-hand arc of θ or ο 5 There is an unexplained horizontal stroke across the top angle of δ 7 .[, the start of a stroke rising to right with a dot opposite its upper end; possibly ν 9 .[, a dot on the line

Fr. 24 (b) 6 δ]υορεαν[is extremely likely. Outside Homer and Hesiod this is a rare word, except that Pindar seems to have a fancy for it (6 instances).

Fr. 25

] δα.[
] το.[
] ..[

Fr. 25 1 .[, the lower part of a stroke rising to right with traces, perhaps casual ink, on the line to its right 2 .[, the top of an upright 3 The top right-hand side of θ or ο, followed by the top left-hand arc of a circle

Fr. 27

] ας[
] ά.[
] ρ[

Fr. 27 2 .[, the left-hand arc of a circle

Fr. 29

] [] []
] λύνεικ[
] κτ[
] []

Fr. 29 1], apparently a short arc from the top of a circle 2], , probable, but other letters with a right-hand upright possible

Fr. 29 1 (ἀπ)αμ]βλύνει (either Pindaric) acceptable.

Fr. 26

] ιθ[
] ς.[
] []
] []

Fr. 26 1], on the line the parallel ends of two strokes coming from left 2 .[, the start of a stroke rising to right

Fr. 28

] []
] ρ.[
] [] τ[
] ρθος.[
5] ω...[

Fr. 28 1 The foot of an upright serified to right, followed by a dot on the line 2], the upper part of a stroke descending to right .[, an upright? 3], a serif to right 4], the foot of an upright 5 ...[, the lower left-hand arc of a circle with a cross-stroke to right of its upper end, perhaps θ, followed by the upper part of a stroke descending to right and perhaps the tip of a second

Fr. 30

] []
] ..[
] στηθ.[
] ενματ[
] φωτιπα[
5] καιυμε[
] λαυνεις.[
] κνικονα[
] παγκοιτα.[
] εδεραν[
10] νοντ.[

Fr. 31

] []
] εκο.[
] γρη.[
] πασα[
] ον.[
5] ε[]

Fr. 31 2 .[, perhaps the bottom left-hand side of the loop of α 4 Two dots close together level with the top of the letters

Fr. 30-31 The papyrus is darkened and some letters obscured by dirt

Fr. 30 1 ..[, perhaps πε 2 .[, the left-hand arc of a circle 3 Of τ[only the left-hand end of the cross-stroke 6 .[, the start of a stroke rising to right 8 .[, a short arc from the top left-hand side of a circle 10 .[, the upper part of an upright

Fr. 30 5 seq. cδ με[ν . . . ε] λαύνειε looks probable, but other articulations are obvious. 7 κνικον is ambiguous. I should guess a compound κνικον not the aorist imperative of κνίζω. 8 παγκοιτας hitherto only Sophoclean.

Fr. 32

] κυνέανδ[] . . . []
] ποωσοτε . . . []
] ιαισιπε[
] ςσε[
5] . . . []

Fr. 33

] ..[
] ρον.[
] λυξ[
] εσσα[
5] ορω[
] ώ.[]

Fr. 33 1 The turn-up of ε, ς, or the like, followed by a dot on the line and this at an interval by the foot of an upright, clubbed to right. Three letters might be represented 2], the top right-hand arc of a circle ρ is abnormal and may be illusory .[, perhaps the left-hand bottom angle of α or the like 3], a horizontal trace near the line with a dot below its right-hand end 5], the lower right-hand arc of a circle 6 .[, prima facie the top of the left-hand stroke of ω

Fr. 32-33 I am fairly confident that these two come from the same column, though I can neither join them nor suggest a precise relation.

Fr. 32 1].[, traces on the line, of which *a* might be one interpretation, followed by the foot of an upright serifed to left 2 After *ε* apparently the top angle of *γ* or top right-hand angle of *τ*, followed by the top of a stroke descending to right, e.g. *α*, *λ*. Of the third letter only a trace level with the tops of the letters 3]., the top of an upright 5 The top of an upright with a trace to right followed by the top of a second upright. A single *ν* might suit

Fr. 34

• .
]. .ϕ[
]. πενϛ. .[
] ρτεροιϕ[
] []
5]. κ[
• .
• .

Fr. 34 1]. ., three traces on or near the line, of which the second and third might be combined in *λ*. For *ϕ* I cannot rule out *ε*, for *φ*, *θ* 2 On either side of *ι* dots at the level of the tops of the letters; if a trema is intended, they are rather widely separated 3].[, the upper end of a high stroke descending to right, *α* or *λ*, followed by the upper end of a similar lower stroke 5]. ., a dot level with the tops of the letters, followed by the upper end of a high stroke descending to right

Fr. 35

• .
]. [
] ρο. .[
] αβαλεπ[
] αμυθη[
5]. δοξα·ε[
] αεδ²[
] []
• .
• .

Fr. 35 1 An upright 2].[, the feet of uprights; apparently not a single *π* 5]. ., a trace level with the top of the letters

Fr. 35 3 Presumably a verbal compound of *βάλε* with a preposition. The adverb *ἀβάλε* is so accented in practice and by prescription (Callim. fr. 619 Pf.).

Fr. 36

• .
]. [
] ενθ. [
] εσακε[
]. ενου []
] [] []
• .
• .

Fr. 37

• .
] ον]. [
] τ. [.] εγωϕ[
]. τος[
] χεκελ[
] []
] []
• .
• .

Fr. 37 1 Of]_ο only the lower right-hand arc].[, a dot on the line; if part of a broad letter, no whole letter missing after *ν* 2].[, the top of an upright

Fr. 38

• .
] μ[
]. εφ. [
] ε. [
• .
• .

Fr. 38 1 I am not sure that *ω* might not be substituted 2].[, the left-hand parts of *ε* or *θ*

Fr. 39

• .
] αυ[
] μῖα[
]. φ[
• .
• .

Fr. 39 3 Of φ[only the top of the right-hand stroke; *λ* may be possible

Fr. 40

• .
]. [
]. ικ[
]. ε. [
] νδ[
5]. [
• .
• .

Fr. 40 1 A blank space followed by the foot of a stroke 2]., a small turn-up on the line 3]., a trace above the line, not an accent 5 A short arc of the top of a circle

Fr. 41

], [θ]
], ρω . . [
] νοσαρ . [
] παμπ . [
 5] αλκη . [
] οπποτ [
] εναν [
] διδ' ε . [
] ες [
 10] εις [

Fr. 41 1 If the first visible letter is]ω, it must be preceded by a narrow letter, but I cannot rule out]κο,]λο, or the like, in which case no whole letter is lost. Between this and θ there is room for a narrow letter but it is not clear that there was one ²], the lower part of a slightly forward-sloping stroke some way from ρ . . [, the left-hand arc of a circle followed by the lower part of an upright with another low trace beyond it. If two letters, ο or ε followed by η or π among the possibilities, but three might be represented ³], an upright with confused ink to right; perhaps a corrected or cancelled letter ⁴], an upright ⁵], the left-hand arc of a circle ⁸], apparently the top of an upright, but there is a trace to right of the turn-up of ε, which, if not casual ink, points to μ

Fr. 41 5 The η is at first sight puzzling in a text which elsewhere usually exhibits ā for η in the relevant places (but see on fr. 48, 3). The *coronis* against l. 4 precludes the hypothesis of a division between ll. 4–5 of a compound adjective like *γυαλικής* (Bacchyl. ix 38, xii 8) or proper name like *Ευάλκη*. The only explanation that occurs to me is that *Ἀλκηγεῖς* is to be recognized.

Fr. 43

Fr. 42
] αράν [
] . με [
] δε·τ [
] ζειδ [
 5] σω [

Fr. 42 2], a dot on the line and another, level with the tops of the letters, to its right

] ιδαμ [
] οταμ [
] υζαλ [
] εον [
 5] . ευι . [

Fr. 43 5], a trace above the general level, perhaps an apostrophe . [, the foot of an upright, serified to left

Fr. 43 5 Some form of *εὐππος* likely. This word occurs four times in Pindar, not otherwise in the lyric poets.

Fr. 44

] . ολ [
] μφι [
] . αδ [
] κφ [

Fr. 44 1], two traces compatible with the foot of the right-hand upright and the right-hand end of the cross-stroke of π ³], the right-hand arc of a circle; ο, φ, and the like, possible

Fr. 45

] μον . [
] ενν . [
] νδαρ [
] κλει [
 5] μφοτερ [
] ενλλψ [
] ρσάτι [
] υκκαικ [
] σονεκ [
 10] μον . [
] . . [

Fr. 45 1], a dot on the line ²], the start of a stroke rising to right ³], an upright ⁴], the upper part of a stroke starting well above the line and descending to right ⁷] ο anomalous, but so would be ω ¹⁰], a short arc from the top left-hand part of a circle?

Fr. 45 3 T]νδαρ[- is suggested by *Υλλου, l. 6, since Tyndareos and Heracles were contemporary, but the letters can be supplemented and articulated differently, particularly as ι is as probable a reading as υ.

⁴ Hρ]ακλει[- is acceptable, but I cannot absolutely rule out α]λακει[-c.

Fr. 46

	(a)		(b)
	]ακεστορος·ο[		].ι.·[
	]τανταμαλ'αμ[		]εροις.[
	]ιρομεν'με[		]πογεξ[
].][
5	]εδιεκμεγαρ[		]θυραζεσν[
	]πυγωναλκ[		]αθρα·σν[
	].εοντος.[		]ρεσας.·[
	]οσαλιμοχθ[		].ω[
]][
10].[

Fr. 46 (a)-(b) There is no doubt about the location of (b) to right of (a) at the level shown but there is no external evidence about their interval

There is a 'joint' near the right-hand edge of (b)

1 Of]α only the tail ο[is close to the break; c not ruled out Before ι the base of a circle of which the right-hand end is hooked back; after ι an upright with its foot turning out to left, followed at an interval by the lower left-hand arc of a circle off the line 2 .[, perhaps the cross-stroke and lower left-hand arc of ε or θ 3 For]ι I am not sure that]ει should not be written ζ[, only the top with a slight indication of a diagonal going back from its right-hand end 5 Of θ only a trace of the right-hand side where the cross-stroke meets it 6 Of π only the top right-hand angle 7]·, κ seems likelier than λ, though either presents some difficulty 8 .[, the upper end of a stroke descending to right, υ probable 9 .[, a triangular letter followed by the left-hand arc of a circle 10]·, perhaps the upper end of the upper right-hand arm of χ

Fr. 46 1 *Ἀκέστορος* is probable, though not in theory the only possible combination of the letters, but I see no special appropriateness here in any of the recorded bearers of the name, among whom may be counted Apollo.

5 *διεκ μέγαροιο θύραζε* is found as a variant of *διεκ προθύροιο θύραζε* at *Od.* xviii 386.

6 seq. *μεγάμπυγον, Ἀλκαίδας* or *Ἀλκμήνας, θρασυ(-), λέοντος* might occur in association with reference to Heracles.

8 *ἀλλμοχθος* unrecorded.

Fr. 47

	].ρ[].
	]ουσι.[].
]][

Fr. 47 1], a horizontal stroke below the line, perhaps a hyphen For ρ[possibly ατ 2 .[, the left-hand arc of a circle

Fr. 48

].].
	].ασπα.[		]ννι[
	].ιπεντα.[].
	]ακηδεας.[].
	]νφρασενθ.[].
5	]μηδαμ'ελ.ανε[].
	]τοναιδιον [].
].][
	]ονοιναμ[].
	]ακυνθεις[].
10	]ωνπαραδεγμε[].
].][
	]πειθον [].
	].νφοβε[].
14	].[.ε'αυψατ[].
14a].][
15	].·ε[].

Fr. 48 1], the edge of an upright curling to right at the foot, e.g. ν .[, the upper end of a stroke descending to right 2], a dot on the line some way from ι After α the lower part of an upright with traces to left, but there is hardly room for ν, unless α was unusually narrow 4 .[, the left-hand arc of a circle 5 Between λ and α a dot on the line Of ε only the left-hand parts 13]·, the lower half of λ or χ, followed by the bottom left-hand arc of a circle 14]·[, a trace level with the tops of the letters Of τ[only the left-hand end of the cross-stroke 14a Two lines, in a hand different from that of the lyrical text, of which I can make out only one or two letters 15]·, perhaps α or λ, followed by the top of a letter unlike any other but possibly intended for τ or υ. I am not sure that these two are by the original hand Over ε what looks like a circumflex surmounted by an acute

Fr. 48 1 I think *πάλιν* suits the space slightly better than *πάλλον* or *πάλαν* but I cannot rule these out and, as λ is not certain, there are still other possibilities.

3 *ἀκηδέας* is a dialectally false form. Examples of the like in Bacchylides (for some of which an explanation can be offered, for others not) collected by Snell, *Bacchylides*², pp. *18 seq.

4 *φρακν*: this form of the dative plural of *φρήν* is usual in the *παράδοσις* of Pindar (more often than not accompanied by the common form in part of the *παράδοσις*). It is not found in Bacchylides, who has *φρένεσσιν* once (as has Pindar).

5 *μηδάμ' Ἑλλανει*(c(-)).

Fr. 49

· · ·
]ωνη [
]ρατος [
] [
].τα [
 · · ·

Fr. 49 4], the top and bottom of an upright?

Fr. 50

· · ·
]ετε, μα. [
]κίοικελ. [
]μετερας [
]θρωπωνκα. [
] [
 · · ·

Fr. 50 1 Between ε and μ a dot on the line
 2 [, the left-hand arc of a circle 3 Of ε[only
 the left-hand arc 4 Of]θ only the middle
 part of the right-hand side [, a dot level with
 the tops of the letters

Fr. 50 2 Presumably]καί οί.
 4 ἀνθρώπων.

Fr. 51

· · ·
].. [
]σε. [
]νθ. [
 []
 5 []
] [
].αδε. [
]ημ. [
]νδε [
 · · ·

Fr. 51 The fibres are disordered at the right-hand side of ll. 1 seq. and the surface completely stripped in ll. 4 seq.

1 The lower part of an upright, followed by a short arc of a circle on the line with a trace above; perhaps a single letter represented 2 [, an upright with foot serified to left, followed by the lower left-hand arc of a circle off the line; perhaps κ more likely than two letters 3 For θ I cannot rule out ε [, perhaps the bottom angle of α 7], an upright 8 [, the lower left-hand side of a circle

Fr. 52

· · ·
].ν [
]εδ. [
] [
].. [
 · · ·

Fr. 54

· · ·
]λογ [
]ωδεα [
]ολχ [
].εε. [
 · · ·

Fr. 54 3 K]ολχ[-

Fr. 55

· · ·
]ωμ [
]αλοφ [
]πα. [
]ελα [
 5].ιγα [
 · · ·

Fr. 55 3 [, the lower part of a forward-sloping stroke 5], the turn-up of a stroke descending from left

Fr. 53

· · ·
]. [
]α. [
].σφ [
].νο. [
 5]οιάι [
].α. [
 · · ·

Fr. 53 2 [, an angle on the line, perhaps δ
 3 Of ο[only the left-hand side 4], on the
 line the end of a turned-up stroke [, a dot on
 the line 6], the top of an upright [, an
 upright, slightly convex stroke, with a short
 stroke to left near its top, which turns over to
 right

Fr. 56

· · ·
]. [
]ερα. [
]ωντ [
].ολ. [
 5]ωμ [
].. [
 · · ·

Fr. 56 1 The bases of two circles 2 [, the
 left-hand arc of a circle 3 τ[, only the
 left-hand end of the cross-stroke 4], a dot
 on the line [, the foot of an upright hooked to
 right 6 The tops of letters; α or λ, followed
 by ε, followed by π or τ, would suit

Fr. 57

. . .
]..[
]δευα[
]αλκμ[
]ιππο[
 5] [
]..[
 . . .

Fr. 57 1 Perhaps the feet of π, followed by the bottom left-hand arc of a circle 2]δ, only the right-hand angle on the line 6 The upper part of a triangular letter, δ or λ rather than α, followed by a dot at the level of the tops of the letters and this by a trace near the line

Fr. 58

. . .
]τϵ [
]αλμ[
].[[έψ]] [
]ίναν[
 . . .

Fr. 58 2], traces compatible with part of the upright and the right-hand tip of the cross-stroke of γ or the like

Fr. 59

. . .
] [
] [
]ορνυθ'α[
]ας [
].τετσι [
]ων [
 5] [
].λευκ [
].ου [
]αζο .[
] [
 10].ρα [
].ερανε .[
]γας [] [
]μα [] [
 . . .

Fr. 59 3], a dot on the line 6], the tail of α or λ 7], α or λ 8 Of]α only the base of the loop The ink near the right-hand edge seems duller and is presumably part of a note or the like. It consists of the top (and foot?) of an upright with a trace on its right, and a dot some way above to left 10], the right-hand end of a thin cross-stroke touching the top of ρ 11], the foot of an upright with serif], an upright 13 Of α[only the top of the right-hand stroke

Fr. 60

. . .
].[
] [
]ρ . [
].εϛ [
 5]αταν [
] [
] [
 . . .

Fr. 60 4], elements of the lower part of an upright 5 Of τ only the left-hand part of the cross-stroke

Fr. 63

. . .
].εφ[
]'ιωρ[
]νω [
] [
 5].ω[
 . . .

Fr. 63 1], the lower end of a stroke descending with a curve from left For φ [perhaps c possible 2]έ?, but I am not sure whether]ω would not be a better interpretation 3], a dot near the base line 5], the upper part of an upright close to ω; presumably ν, though there are no traces of the left-hand parts

Fr. 65

. . .
]οι .[
]να [
]ορο [
] [
 . . .

Fr. 65 1 The trace above οι may represent a long upright in the preceding line], a slightly concave stroke rising to right from the line

Fr. 61

. . .
]c' / [
]ολλα [
]. [
 . . .

Fr. 62

. . .
] [
] [
]μ [
]αcλα [
 . . .

Fr. 62 There is a 'joint' at about the middle

Fr. 64

. . .
] [
].η .[
]αν [
]ταπ [
 . . .

Fr. 64 1], perhaps the extreme right-hand parts of the top and bottom of ε], an upright 3 For]τ perhaps π, for π[perhaps γ

Fr. 66

. . .
].κ [
]εcφ [
]τερα [
].oc [
 5]ε .[
].[
 . . .

Fr. 66 1], the lower left-hand side of a circle 2 φ[, or c? 4], the upper part of an upright], a dot level with the tops of the letters 6 The upper end of a stroke descending to right

Fr. 67

κτα[
εντ[
ερε.[
].[

Fr. 67 3 .[, the lower part of an upright

Fr. 68

].[
ιδ[
δε.[
].[
5 ρλω[
φρα.[

Fr. 68 1 .[, the turn-up of a stroke descending with a curve from left Of λ only the lower parts, but not, I think, χ 3 .[, a thick dot on the line 6 .[, a very short arc from the top left-hand side of a circle

2624. CHORAL LYRIC

Of the three names which I suppose would be the first to present themselves of candidates for the authorship of the kind of lyric pieces that appear to be exemplified in the following fragments, Simonides, Pindar, Bacchylides, I should judge that the second might be rejected out of hand for the reason given at fr. 4, 7. Of Simonides and Bacchylides I should be inclined to choose the former for a number of reasons, none of them very good. Much more of Bacchylides has been preserved than of Simonides, so that the absence of coincidences with the first in these pieces must count in favour of the second; one word (*εὐρυεδοῦς* fr. 9 (b) 2) recurs, which is otherwise unique and uniquely Simonidean, and another (*ἀχλυοεῖς* fr. 12, 3), which is found as a variant in a piece that may be attributable to Simonides and does not reappear till much later; the admixture of words which are attested as belonging to the vocabulary of hexameter (in which may be included elegiac), not as yet of lyric, composition (*περικλυτός?*, fr. 1, 6; *διαμπερές?*, fr. 9 (a) 4; *ἀχλυοεῖς*, fr. 12, 3, *μητιόεις*, fr. 29, 3; *λευγαλέος*, fr. 32, 7) may be supposed more likely to be characteristic of Simonides, who was a practitioner in both kinds.

But a feature of the vocabulary of these pieces, which makes it necessary to consider the possibility that they may be much later than a first impression suggests, is the proportion, high in relation to the small amount preserved, of words not otherwise recorded in any early author: *αἰγίκαμος*, fr. 1, 4; *σαμήια?*, fr. 1, 8; *δεινώπες?*, fr. 28 (d) 2; *πλωτήρες*, fr. 28 (d) 4; *γεωμορίαί*, fr. 28 (e) 2; *πόλισμα*, fr. 28 (e) 4; *κυκλοδ[*, fr. 29, 23. There is no doubt that there can be found in, say, Pindar also the first employment of words not again recorded till a long subsequent date. As I have not attempted to calculate either for him or for Bacchylides the proportion of such in their vocabularies, I cannot judge how strong a ground there is for thinking this feature a sign of lateness in this instance, nor, if it is so, can I make any guess at the name of a likely author.

Though there is no doubt about the identification of the hand, the fact that the fragments are partly blank, partly inscribed, on the back, makes it an open question whether all belong to the same roll. Cutting across this division, there are discernible at least two variations in size of letter and weight of stroke. The script is a good-sized formal uncial, finished with serifs, comparable with P. Ryl. 514, and to be assigned to the first half of the second century. Among the sparse additions to the bare text I believe not less than three hands are to be distinguished, one perhaps that of the original writer. The Greek on the back, also uncials but on the small side, informal and, in one representative, containing cursive forms, as also the Latin cursive, may be assigned to the second half of the same century.

Fr. 1

],υραν[]...]λασσας[
]οσριπανμελαινας· [
],δερρήμᾶθνατωντεκα[
]αδαιμονα[,]γκναμε [
 5]μεμυκενηδανυδοσυ[
],κε[.]γοσαιειδεπερικλυτ[
],γ[.]...οσ·αμμιδαλαθεω[
]αθεοσαντικασαμ.[
]ναργεαθεσπεσιω.[
 10]πποτεγωμενερε[
]αγεαθθυιασγλυκε[
],τοιςπευδων [

Fr. 1 3], the upper part of an upright 7 Before ο traces partly on frayed-out fibres, perhaps an upright 8], an upright 9], an upright 10 Of ε[only the left-hand parts 12 Of ε[only the top left-hand arc There is a very small dot after ων, which may have been meant for a high stop

Fr. 1 I can form no general notion of the tenor of these lines and confine my remarks to matters of detail.

1]οὔραν[οῦ...θα]λάσσας seem a reasonable guess, but alternatives for either are easily thought of. 2 But for ῥιπαν it would be natural to complete the trio with χθον]ός, particularly in view of the presence of μελαινας, 'black' being a constant epithet of 'earth'. But ῥιπά (or -α), which would be comprehensible enough in conjunction with θαλάσσας, has no suitability that I see in conjunction with χθονός and implies something more like λαίλαπ]ος.

3 Some place 'empty of men'? 'And of gods'? Or 'of beasts'?

4 seq. δαίμων, I suppose vocative, though it is not a unique possibility; δαίμων αἰγίκαμε, Pan. The adjective seems not to recur till Agathias.

This unambiguous mention prompts me to remark, though on the evidence I must suppose it irrelevant, that the scholiast on Aristides (iii 564 Dind.) records a story told by some ὅτι αἶμα κειψάμενος Πίνδαρος ἐμελλεν ἐπιδεικνυθεῖν καὶ εἶδεν ὄναρ τὸν Πᾶνα λέγοντα αὐτῶι τὸ αἶμα κτλ. The words]μέμυκεν ἤδ' ἀναυδος are consistent with a description of a sleeper and ὕ[might itself be the beginning of a word denoting sleep.

6 αἶδε or αἰ δέ? περικλυτ]- or περὶ κλυτ]-? In connexion with the second, it may be observed that κλυτός is a favourite word of Pindar, whereas περικλυτός is not found in either Pindar or Bacchylides at all (though Bacchylides has περικλειτός several times).

7 seqq. I suppose: ἀμι δ'... θεός αὐτίκα καμή]ια... ἐ]ναργέα... It must be said that it is surprising to meet with σημεῖον for σῆμα in the vocabulary of choral lyric, but I see nothing else as likely at the end of l. 8.

10 δ]ππός].

ερε[: without knowing that it has the slightest relevance, I remind the reader that Simonides is recorded as having written at least two pieces having reference to Eretrians, viz., Eualkides and Lysimachus.

Fr. 2

]ππη[
] [

Fr. 3

π[
 ρ[

Fr. 4

]ελασχορ[
],ις.ρε.[
],α [
],σελευ.[
 5]καιδνα [
]υδωρ· [
]θεεμμον· [
]ωαμεροπ[
]αδειεα [
 10]γαπο [
]οργαν [

Fr. 4 Some lines badly rubbed
 2], the lower end of a stroke descending from left Between c and ρ only specks; perhaps ε or θ 3], the right-hand end of a cross-stroke as of γ or τ 4], a trace on the line 5], the left-hand half of a circle 6 Of]ν only the foot

Fr. 4 2 In case]αις φρεσ[ι is suggested, I may as well say that φ appears to be ruled out. 5 No known Greek word begins with (ι)δνα (or δνη), so that it is necessary to operate with a word ending within this line. The only word I can suggest is ἀδνά, but it is hardly credible that this would be written without a tremata. It may save trouble, if I add, (1) the doubtful κ might perhaps possibly be χ, but cannot possibly be π, (2) there is no sign that the first α was cancelled.

7 θέμμον, about which, though it is severely damaged by rubbing, there is no doubt, rules out the possibility of Pindaric authorship, τέμμιος (and τεμμός) being consistently attested by his παράδοσις. What form the word would have had in Simonides or Bacchylides there is nothing to show.

8 I suppose ζωά and μέροψ (Μέροψ) or a derivative in some case must be judged likeliest but many alternatives can easily be thought of.

9 It is theoretically possible to recognize a form of the epic δδειής, but I should say this was quite unlikely. I suppose some εθμῖον, demoticom, or the like, is represented, though I can think of none, the derivatives of Λεβάδεια being Λεβαδεύς, -δειαῖος εἰ σῖμμι.

Fr. 5

· · ·
]ησ· [·
]ετε· [·
]μαπ [·
]λιχ· [·

Fr. 5 2 .[, o or c 4 .[, the bottom left-hand arc of a circle

Fr. 8

· · ·
] [·
]κων [·
] [·
]εβια· [·
] [·
 5]τη· [·

Fr. 8 3 .[, a serif on the line 5 .[, the lower part of the left-hand and the tip of the right-hand stroke of a or λ, followed by the upper end of a stroke descending to right

Fr. 8 5 I cannot rule out τηλυ[γετ- among other possibilities.

Fr. 6

]μναμ[
]ουγα[
]ουθ[
 · · ·

Fr. 7

] [·
]δησ· [·
]. παντ· [·
]ωτων [·
]τουτου[·
 5]νδικοις· [·
]αιεσθλ[·
]ησον [·
]ρα [·
]οεσσα· [·
 10]. [·

Fr. 7 2 .[, about mid-letter a horizontal stroke with a forked right-hand end .[, perhaps the foot of the left-hand and top of the right-hand stroke of a or λ 5 .[, a dot level with the tops of the letters 8 Of]ρ only the right-hand arc of the loop 9 .[, a dot level with the tops of the letters 10 The upper part of an upright

Fr. 7 6 εελος Pindaric, but the spelling with θ is found in many places.

Fr. 9 (a)

· · ·
]. [.] [·
]κυδος· [·
]μον [·
]ιδιαμπε[·
 5]. ναλοχω[·
]ιφντλαιμ[·
]. φ [·

(b)

· · ·
]οσ [.] δ [·
]ρνεδρουσ[·
]αιτεναο[·
]ροσιωνπ[·
 5]μεινω[·
]βρ· [·

Fr. 9 (a) I am fairly confident that this fragment comes from the upper part of the same column as fr. 9 (b)

2 .[, a dot on the line 5] .[, faint and scattered traces, perhaps the right-hand edge of the upper part of an upright or curved stroke, followed by a forward-sloping stroke, which its distance from ν suggests may represent α 7 Of φ[only the tip of the left-hand curve

Fr. 9 (b) If I am right in supposing that this fragment stood below fr. 9 (a), οσ will have been more or less vertically below τ of φντλαι. The interval cannot be determined 6 .[, the tip of an upright

Fr. 9 (a) 4]ε διαμπε[ρεσ or something near it seems the likeliest articulation.

6 I suppose a dative, say -ε]ε φότλαι. This last word is found twice in Pindar (in the genitive) but in no other early writer. It favours the articulation -ν ἀλόχω[in l. 5.

Fr. 9 (b) 2 ε]ρνεδοῦσ seems highly probable and recurs only in the epicinian written by Simonides for Scopas (Plato, *Protag.* 345c, 346d; Plut. *qu. symp.* ix 14, 2, *de tranq.* 10, *de frat. am.* 14, *de comm. not. adv. Stoic.* 7). It is there, and presumably was here, an epithet of χθών.

Fr. 10

· ·
· ·
] διδ[
· ·
]μαιομ[
· ·
]διδουπ[
· ·
]αλκα.[
5]προπα[
· ·
]υνε[
· ·
· ·

Fr. 10 4 .[, the top of an upright 5 The second π has suffered something which might cause it to be mistaken for γρ

Fr. 10 2 Probably participial, the present participle being by far the most commonly occurring form of *μαίωμα*. It is found six times in Pindar, who has no other.

3 *διδου*: if imperative, found occasionally in the *παράδοσις* of Pindar instead of or alongside of *διδου*.

Fr. 11

· ·
· ·
].[
· ·
]μόρ.[
· ·
]παγο.[
· ·
].ο.[
· ·
· ·

Fr. 11 Perhaps from the lower part of the same column as fr. 10

2 .[, the bottom left-hand arc of a circle
3 .[, a dot level with the tops of the letters, below it the foot of a stroke rising to right 4]., three traces level with the tops of the letters; from the spacing I should guess that the second and third might be combined as μ .[, the left-hand arc of a circle

Fr. 13

· ·
· ·
]υδιω[
· ·
]πεζ[
· ·
]δεο[
· ·
]ριοδω[
5]ηcc.[
· ·
· ·

Fr. 13 5 .[, the top of an upright

Fr. 13 4 Along with likelier supplements the name *Προιδωρος* (Pind. *Ol.* xiii 41) is to be remembered.

Fr. 12

· ·
· ·
].[
· ·
]ε [·
· ·
]χλωσε[
· ·
]αντα[
5].[
· ·
· ·

Fr. 12 1 The lower left-hand arc of a circle
4]., the upper part of a triangular letter
5 Perhaps two letters, e.g. ωρ

Fr. 12 3 δ]χλωσε[ε-: a word from the vocabulary of hexameter writers. If it occurred in the epigram preserved in *Hdt.* v 77 and that were a composition of Simonides, its recurrence here would perhaps be worth considering in speculations about the authorship of these pieces. But there is doubt about both the reading and the ascription.

Fr. 14

· ·
· ·
] τ[
· ·
]. .[
· ·
] τ.[
· ·
] β.[
5] ..[
· ·
] τα[
· ·
] θα[
· ·
] χο[
· ·
] δ.[
· ·
· ·

Fr. 14 In places the ink has nearly disappeared through rubbing
2 The lower part of an upright 3 .[, the left-hand edge of a circle?
and foot of an upright? 9 Of δ only the apex .[, the top of an upright

4 .[, the tip

Fr. 15

· ·
· ·
]ω[.].[
· ·
]αι[.][το.[
· ·
]βι. cen[
· ·
]. τοσαθ.[
5]βλαστει[
· ·
]νοτα[
· ·
]οηστυ.[
· ·
]. ε. νο[
· ·
· ·

Fr. 15 1].[, the lower end of a stroke descending below the line 2 ε.[, a trace on the line
ο.[, a dot level with the tops of the letters and another below it on the line 3 ε., the lower left-hand arc of a circle 4]., on the line the end of a stroke descending from left .[, a dot on the line
7 .[, an upright 8]., a short horizontal stroke hooked downwards at its right-hand end, level with the tops of the letters Between ε and ν an apex more like the lower half of χ than one of the triangular letters, but the upper right-hand arm of χ would be visible

Fr. 16

.
].ε.[
].πα[

Fr. 16 1], the foot of a stroke, hooked to right, sloping slightly backwards; δ and perhaps π possible
2], an upright

Fr. 17

.
].υκ.[
].αρε.[
].κριδ.[
].πιμ.[
5].ανμ[
].νεκα[
].ειρα[
].αματ[
].μαμ[
10].ν.τ[
].[

Fr. 17 1], the upper part of a triangular letter
2], the left-hand arc of a circle
3], the left-hand arc of a circle
4], a dot, perhaps the end of a cross-stroke, level with the tops of the letters
5], a cross-stroke level with the tops of the letters
6], the bottom arc of a circle on the line; c acceptable
7], the top of an upright, followed by the apex of a triangular letter
8], the bottom arc of a circle on the line; c acceptable
9], the top of an upright, followed by the apex of a triangular letter
10 Between ν and τ the left-hand side of a circle with faint traces to right; I think ε, but cannot rule out c or o

Fr. 18

.
].
stripped
"
"
5 δ.[
αψ[
φ[
].
].φ.[

Fr. 18 1 The left-hand side of ε or θ
5 Not, I think, ξ
8 On the line a stroke rising slightly to right; perhaps μ

Fr. 21

.
].τε.[
].λε[
].π.[

Fr. 21 1], an upright
3], an upright
the left-hand stroke of α or λ
the apex of α or λ

Fr. 23

.
].δω[
].προ.[
].πρω[
].κο[
5].φερ[
].πτ[

Fr. 23 2], the edge of the left-hand arc of a circle

Fr. 19

.
].γε[
].ταρ[

Fr. 20

.
].αζκ[
].πλα.[

Fr. 20 2], an upright

Fr. 22

.
].ατε[
].ια[

Fr. 22 2], what I have shown as an accent is in a much lower position than the normal, but I cannot interpret the ink as part of any letter. It is followed by the apex of a triangular letter

Fr. 24

.
].μελε[
].πυρο[
].εδραου[
].νειθε[

Fr. 24 4 Of]ν only the upper end of the right-hand arm; more curved than usual, but not, I think, κ or χ

Fr. 25 (a)

. . .
 . . .
 . . .
 . . .
 5]εν[]
 . . .
 . . .

(b)

. . .
 . . .
 . . .
 5]αλυκ[
 . . .
 . . .
 . . .
 . . .
 10]ιστα[]
 . . .
 . . .

Fr. 25 I am fairly confident that (a) stood above (b) in the same column, approximately so that
 ν in (a) 5 and ν in (b) 2 were in the same vertical line. There is nothing to show their interval
 (a) 2], a dot just off the line with a thin semicircular stroke above it 6 The top of an
 upright
 (b) 2], perhaps the start of μ 8], the lower end of a stroke descending from left 9],
 perhaps parts of the upper half of a circle 10], a headless upright, followed by a dot on the line

Fr. 26

. . .
 . . .
 . . .
 . . .
 . . .
 . . .

Fr. 27

. . .
 . . .
 . . .
 . . .

The following group of fragments (28–end) is demarcated by their having in reverse on the back a text which can be recognized, where it is best preserved, as consisting of Latin written in narrow columns with one or two words to the line and the Greek equivalent, line for line, in the alternate columns on its right.

The only complete specimen of a pair of columns is provided by fr. 28

Col. i ends of 2 lines	Col. ii	
	procu[ra]torem	επ[ιτροπον
	te f[a]cio	σεποιω [
	haec loquente	ταυτα[εγοντος
	h.[]	αυτου [
5 m]agis	a]nimum dolus	μαλλον[
	et]lacrimae	τηνψυχ[
	.c.l.s	και[...][
		α[]ν[
		&c.

On this I have no more to say than that the natural assumption would be that the right-hand column was a translation of the left-hand, but that the Latin in ll. 3–4, which appears to be 'haec loquente hoc', is only comprehensible as a translation of ταῦτα λέγοντος αὐτοῦ. I have not succeeded in identifying either text (which might provide clues to the sequence of the fragments written on the other side) in this or in other places where there is enough continuity in the Latin or the Greek to make the attempt worth while. I append a few specimens of Latin without Greek and Greek without Latin:

Fr. 39]eloridae[|]chinos []]mitlos[]] chocli.[|] oliuas[, &c. The first to the fourth sea-food: pel-, ech-, mit(u)l-, cochlias?

Fr. 51 . . . διψα[| κυρι.[| ενευ[| ωσ [|] διψων[| εκελευ[| π.[] δα[]

Fr. 53 τονεπα[| τουμλιαριου[| Blank space | ι [| ε.[]λωριδ[]] παρεδειπ[] με [] νυρ[] , &c. The first two lines apparently a heading; about a samovar?

In conclusion it may be added, that the Latin appears all to be in the same hand, in the Greek at least two hands to be represented.

2 If *δειν* is the beginning of the verse, I should guess *δειν[ῶ]πας*, though this is rare and relatively late. If [*βι*]πας, with 'Doric' accusative (found only in the second declension in Pindar, but exemplified in the first in Alcman and Stesichorus), is preferred, the residual *δειν* will presumably have to be either *δειν* or the end of a verb running over from the preceding verse.

4 π]λωτήρι: not recorded as used by any early writer, though nothing about it ensures that the absence is due to anything more than chance.

5]βιοτος: as well as the noun an adjectival compound may be represented.

If *ναυτῶν* was written, *ναύτας* accusative plural (with which theoretically -βίος might be in apposition) might be signified. *ναύται*, *ναύταις* could also be indicated in this way, but there are other more lucid means, which I suppose would have been preferred. *ναυτα* vocative can hardly come in question here.

7 κ]υβερνατήρε[ς].

8 At the end of the line the insertion apparently precludes *ἄε[λ]πτο[ς]* or *ἄε[ε]πτο[ς]* and requires one to operate with *ἄε[λ]πτο[ς]*. Before this I find nothing but *νεῶς(αι)*.

(e) 2 γεωμορίαίς: hitherto attested only in late writers. I am very doubtful whether the compositional element *γεω-* does, or could be expected to, occur in any word in any writer, certainly in any non-Attic writer, even as late as Bacchylides.

3 ἔμπεδον, prima facie adverbial.

4 seq. οὐ πό[λ]ιςμα, | οὐ] πύ[ρ]ρος, ο]ὐ δόμος ἐύκτιτος. Πόλιςμα also, perhaps mistakenly, strikes me as an incongruous word in the vocabulary of an early lyric poet.

ἐύκτιτος is a word usually applied (in hexameter writing) to towns and so applied by Bacchylides at fr. 20 C 7, but at iii 46 he uses it of a house (ἐ. μεγάρων) as it is used here.

οὐ . . . οὐ . . . οὐ Kühner-Gerth ii 290 c.

Fr. 29

.
] . [.
] . [.] αν . παλλαδαδ[
] ητιοεσσαναρη[
] τιςτανβασιληιδ[
 5] τῶιπικιννοστ . [.
] νιασθραυν[
] νωνδαμαλιξε[
] χιασκρατερῶς [.
] ρ . οι [.
 10] ρενπατ[
] εξιτερα[
] εληπεμ[
] ατ[
] . πτολεμ[
 15] ασπολ . [.
] ιτεπατ . [.
] θνατοι[
] κενδε . [.
] εικαιτο . [.
 20] στερο . [.
] παντ' . [.
] υκλοδ[

Fr. 29 1 The base of *ε* or *ς* 2 I am not sure that the middle dot between *ν* and *π* is not fortuitous 4 A dot above the line between *ν* and *β*, perhaps casual ink 5 . [., an upright 9] ., I cannot interpret the ink, which looks like the apex of a triangular letter followed by parts of a smooth breathing at the same level Between *ο* and *ρ* (which might be *θ*) traces suggesting an upright, compatible, to judge by the spacing, with the right-hand stroke of *ν* Above the right-hand side of *ο* an upright like a small *ι* in the hand of the text 11] ., a trace compatible with the middle of the right-hand stroke of *δ* 13 Before *α* only shadowy traces 14] ., *η* or *ι* possible 15] ., rubbed; perhaps the upper part of an upright 17] ., an upright 18] ., an upright with ink to right of its top; *ν* not particularly suggested 19] ., a trace level with the tops of the letters 20] ., apparently *ς*, but a damaged *ε* not ruled out 21] ., the left-hand arc of a circle

Fr. 29 2 seq. Παλλάδα μ]ητιόεσσαν ἀρη[γόνα might be guessed on the basis of *Il.* iv 7, v 511.

7 δαμάλιξε: cf. Pind. *Pylh.* v 121, where this verb has been called in question.

8 I suppose -μα]χίαις probable. I remind the reader (without having any view about its relevance)

that Simonides wrote a victory-ode for the famous boxer, Glaucus of Carystus (fr. 509, 510 PMG). But it need hardly be added that there are alternatives to πνγ-, e.g. ναν-, παμ-, even if -μα] is accepted.

11 δεξίτερα[.
22 κ]υκλοδ[: the only word recorded with this beginning is κυκλοδιωκτος, but other formations could easily be invented.

Fr. 30

. . .
].[
].αρ.[
].θη[
].ριθ[

Fr. 31

. . .
]αε'π[
].ω[
].ε.[

Fr. 31 1 What I have taken for an accent might be casual ink 2],, on the line the foot of an upright hooked to right 3],, the right-hand part of the cross-stroke and elements of the shank of τ or the right-hand part of π

Fr. 30 2],, an upright],, the left-hand arc of a circle 3],, traces suiting the upper and lower ends of the right-hand arms of χ 4],, a trace perhaps part of a stroke descending to right

Fr. 32

(a) . . .
] εϛ[
] το[
 . . . (c) . . .
]ον[
(b) . . .
]αιϛτ[
5]ψυ.[]ανγ.[
]μο[]ι[
].[(d) . . .
]υγαλε[
]τικαρ[
]ουδι[
10]μαρε.[
]αζων[
]ραπο[
]δακ[

Fr. 32 The relative positions of these four scraps, which nowhere touch, are fixed partly by the fibres, partly by internal evidence. (a) stands clear of (c) at an indeterminable interval. (b) stands at the level shown relatively to (c) and (d), and at the interval shown on the assumption that the proposed supplements of one letter are correct in ll. 5, 7.

5 After υ and before a very slight traces compatible with the upper and lower ends of the stroke of χ which descends from left to right],, the lower part of a stroke ascending to right; a or λ probable 6],, a trace compatible with the top of α 7],, a trace compatible with the apex of a triangular letter 10 Over the last letter (represented only by an indeterminate trace on the edge) the left-hand end of a thin horizontal stroke, presumably a mark of length

Fr. 32 5 ψυχαν.

6 μo[ιϛ]α[appears acceptable, μo[ιρ]α[too short.

7 λ[ε]νγαλε[suggested, though the word appears otherwise to be restricted in early writing to the vocabulary of hexameter writing.

Fr. 33

. . .
].β[
]εη.[
]π.[
]..[

Fr. 34

. . .
] []
]υγον' []
] []
]ου[.]ν []

Fr. 33 1],, the right-hand stroke of α or λ
4 The tips of two uprights

Fr. 36

. . .
] []
] []
].νρε []
]ς []
] []
5]ημᾶν []
] []
] []
]ων []
]. []

Fr. 35

. . .
] δ.[
] αι.[
] ἄδε[
] κο[
5] βημ[
] με[

Fr. 35 1],, the lower part of an upright 2],, the left-hand arc of a circle 5 Of μ[only the start

Fr. 36 1],, the lower right-hand arc of a circle? 2]ε may be possible

Fr. 37

· ·
]ανου[
]μεναιπ[
]...·[
· ·

Fr. 37 3 The tips of three strokes which could be variously combined as two letters, followed by the top arcs of two circles, the first representing ε or ς, the second ε or ο; then the left-hand end of a cross-stroke level with the tops of the letters

Fr. 40

· ·
]·ι·α·β·ο[
· ·
]·[

Fr. 40 1], the right-hand tip of a cross-stroke level with the tops of the letters 2 The top of ε or ς, followed by the left-hand end of a cross-stroke level with the tops of the letters

Fr. 41

· ·
]·[
]·ρ[
]·ς[
]ω·[
5 [·]

Fr. 41 I am not sure whether I have read this scrap the right way up

1 The lower part of an upright 3], the lower right-hand arc of a circle 4], the left-hand arc of a circle

Fr. 38

· ·
]·[
]ςτ[
]ροφ[
]ηρ[
· ·

Fr. 38 1 The foot of an upright with a trace on the line some way to its right, followed by a stroke on the line curving up to right; κμ seem acceptable 3 Below this line a long thin stroke, perhaps a *hyphen*

Fr. 39

· ·
· ·
]·[
επ[

Fr. 39 1 The foot of an upright

Fr. 42

· ·
]γιο[
· ·

Fr. 43

· ·
]υρ·[
]πολ[
]ψα[
· ·

Fr. 43 1], the base of a circle, followed by a short descending stroke, both on the line

Fr. 44

· ·
]·λε[
]·[
· ·

Fr. 44 1], the lower end of a stroke descending from left 2 The upper end of a stroke descending to right, followed by a dot at the level of the tops of the letters

Fr. 45

· ·
]ρουικα[
]·[
· ·

Fr. 46

· ·
]ωνφ·[
· ·

Fr. 47

· ·
]ουδεμιδηια·[
]τ[.]υποβη[
· ·

Fr. 47 1], owing to an encrustation of dirt I cannot tell how much (or whether any) ink is to be recognized 2], apparently the upper end of a stroke descending to right; a not particularly suggested], an upright turning over to right at the tip

Fr. 47 1 Μιδηια(-) seems likeliest, but it is not easily comprehensible. Μιδειος is not attested (and would not be expected) as a derivative of Μιδας or Μιδεα or Μιδε(ι)α. I do not know whether or not it is possible for Μιδηια to appear as a form of Μιδεια itself. (Stephanus of Byzantium seems to assert that Μιδηιον occurs as a form of Μιδαιον, a town in Phrygia, but this must be irrelevant.)

Fr. 48

· ·
]·αντμαν·[
]·αντ'αφαρ·[
]αμωικριη[
]εραδαιολ·[
5]ραταλυσιμ[
]ακαπα[
]·θετοβε[
]ξ·χασος·[
]·ενετ[
10]·[
· ·

Fr. 48 1], the left-hand stroke of α or λ 2], π or γ, τ], perhaps the left-hand stroke of α or λ, but with less than the usual slope to right 4 Of ε only the extreme right-hand tips], the left-hand arc of a circle, presumably ο 7], possibly the top of the right-hand branch of υ,

but this does not account for all the apparent ink 8 [, perhaps the left-hand end of a cross-stroke level with the tops of the letters. There seems also to be some ink below the line, but I am not sure that it is not dirt 9], the right-hand end of a cross-stroke as of γ 10], from its nearness to the previous line I suppose , not part of a letter

Fr. 48 1 ἀντράν: a word hitherto apparently attested only in epic writing. (It may be well to add that there cannot be any connexion with fr. 24, 2.)

5 On λυμι two remarks may be worth making: (1) that in a lyric poet λυμιελής is the adjective likeliest to occur, of those with this beginning, (2) that Simonides appears to have composed a θρήνος for one Lysimachus, an Eretrian (fr. 530 PMG).

Fr. 49

]εδομ[

]πομε.[

]χρυσου[

]αλλωξ[

5]νηγεμ[

]αμ.[

Fr. 49 2], a dot on the line [, the top and bottom of an upright
of χ likeliest], the left-hand arc of a circle

6], perhaps the feet

Fr. 50

]αρξ[

]ειδ.[

]ητ[

]υκα[

5]οδα[

]ατρ.[

]μ.[

]αα[

10]αξ[

]ι[

]μ[

]δα[

].].[

Fr. 50 2], the start of a stroke rising to right 3], the overhang of c? 6], the left-hand arc of a circle 7], the middle of the left-hand arc of a circle 8 Over the second a ink perhaps representing 9 The lower right-hand arc of a circle, followed by the foot of an upright 11], the right-hand stroke of a triangular letter 14 The upper part of an upright, followed by the upper left-hand arc of a circle

Fr. 51

α.[

ενα
[[δ]]ε[

άτ[

εα[

5 π̄α[

ο[

θ[

φ[

Fr. 52

]ονα[

]νομ[

]εβρε.[

]...[

Fr. 52 2], the foot of an upright hooked to right, with a trace to right above; π perhaps likeliest 3], an upright 4 Above the line, before the first letter, ink which I cannot interpret either as a letter or a sign: a v-shaped mark with a looped right-hand arm, below it a dot]...[, tops of letters, viz., λ (or perhaps α), c (or perhaps ε), χ (or perhaps υ), followed by the tip of a stroke sloping slightly forward (not prima facie representing ω)

Fr. 51 1 Of α only the feet, but λ less likely [, the start of a stroke rising to right 2 ε[has a horizontal stroke going to right from its top; a conversion into γ perhaps intended 8 Of φ[only the left-hand half; ε not ruled out

Fr. 53

About six obliterated lines

.

 5

 10

Fr. 53 The first partly legible line was preceded by six or more now almost completely obliterated and the five next following are also badly scoured in places

5 After τ the left-hand arc of a circle; if ω, the next letter must be ι [, a serif on the line 7], the edge of the middle part of the right-hand half of a circle 8], a serif on the line 10 Between á and a two or three traces, perhaps of the base and upper parts of the right-hand stroke of δ Above α[a dot, presumably the lower end of an acute accent 11], ο or possibly ω Of 7 only the shank, but the spacing is against ι

Fr. 53 10 The indications are compatible with λ]ιβάδασ σταλά[ε- .
12 κουροτρύφ-

Fr. 54

.

Fr. 54 1], perhaps a much damaged ε
2], perhaps π, but also much damaged and two letters may be represented 3], apparently the upper end of a stroke descending to right, but I cannot rule out φ

Fr. 55

.

Fr. 55 3]. [, a dot level with the tops of the letters, followed by the upper end of a stroke descending to right [, the upper left-hand arc of a circle

Fr. 56

(a)

 5

(b)

 5

Fr. 56 I think there is no doubt that these three scraps come from the same column, (a) and (b) having stood at the relative levels shown, (c) probably below them. There is no external evidence that I see to show their intervals, but I am fairly confident that there is no whole letter missing between (a) and (b) in ll. 2-4

(a) 2], the foot of an upright serifed to left . . . [, the foot of an upright, followed by the start of a stroke rising to right 3 Above α[a dot, presumably part of an accent or mark of length 4], a trace compatible with the top left-hand arc of a circle 5], the extreme left-hand edge of a circle? 6], a dot level with the tops of the letters

(b) 1], α or λ 2], a dot on the line 4], a dot level with the tops of the letters 5 There is no doubt about the first α, but it has an unexplained stroke, like ε, close to its left-hand side 6], a median dot, ? stop

(c) 2], a thin comma-like mark just off the line 3], a dot level with the tops of the letters with a horizontal stroke going to right from its top], a sign resembling a thick rough breathing but not in the appropriate position 4], the right-hand stroke of α or λ Between ε and ν the left-hand arc of a circle . . . [, the left-hand arc of a circle, followed by two traces compatible with ν; or[acceptable but ω[not ruled out 5 Of π only a short horizontal stroke from the top right-hand corner 6], a serif on the line [, κ or ν suggested

Fr. 56 (a)+(b) 2 seqq. (-)φόρμυγι, Δάλου and μεσόχθον[ε appear to guarantee the correctness of the location of the two scraps. μεσόχθων is recorded only once, in prose, at a date considerably later than that I should assume for this text, and in the meaning 'inland', but I suppose there is no doubt that it might have been invented at any time by a lyric poet for application to the ὀμφαλόε at Delphi

in the meaning 'at earth's centre'. In that case a reasonable guess is that]βωι represents Φοιβωι (not improbably qualified by -ιφάρμυγγι) and that the general sense is 'master of Delos and Delphi'.

5 Since there is no reason why ε should not be elided before ἀγνάε, we have either a *scriptio plena* or ε' must be understood.

(c) 5 seq. πόντου suggests (what even without it seems the likeliest supplement) γ'αἰήοχε, but I cannot account for η in place of α.

2625. CHORAL LYRIC

To judge by the largest fragment the following remains of a roll represent a collection of compositions to be sung by choruses on special occasions. The nature of only two of these pieces can be in some degree discerned, the first containing references to the Argonautic story and perhaps services in some temple of Apollo, the following, composed for the Ceans, invocation of Demeter and Persephone. This second is written in strophes, but I can find no strophic responses, or indeed any clear metrical character either in the second or the first. There is no clue to the authorship but I think it may fairly be said that they do not produce an impression of any special poetical powers and there is at least one element in the vocabulary which justifies a suspicion that they are not of early date.

The hand is a practised but in no way ornamental uncial of a fair size to be attributed to the second century. The lection signs are apparently in some cases due to the writer of the text but there is certainly one other pen, and I am inclined to think two, to be distinguished.

FR. 2, 3, and 6 all look as if they might come from the same region as fr. 1. That fr. 2 and 6 are part of the piece represented in fr. 1 is guaranteed with reasonable certainty by the recurrence of the refrain ἴτω ἴτω χορός at ll. 2, 4, 6 of the one, ll. 2 and 4 of the other. It may also be recognizable at fr. 3, 3.

FR. 8-10 have a general similarity of appearance.

The same may be said of fr. 11-13, which are more elegantly written than the others.

FR. 1

(a)

a]ωχορ[] . [

]πλέον ἀγεδεελλαδος στρατοναρι [

]οχουστολαί τι[.]]υπελια [] [

]νυσπροτεραισι φᾶμαις [] . το [

]ώνυμοσ αρετᾶ κναός ελ [

5] . ὄρον δ ὄρνα ρρωγω τω ναιμ[.] . [

]νοσαμφινα ονα γλα ονέπει [

]μητροσ κειοις [

(b)

]νκάποισ αηδονισ ωδελεα κε [

εκ [] . ορχομενου δ' ἰα χεῖ ἵ πεδιον . . [

10]μην[] . [

φ[]]νιαδα ματερελευσινιαροδοπαχυμελ[

εὐ[]]ε[.] οστέφανοντ[] .]ταισ δ' ενωραις [

]ορος α [] [

]αυτοκασι [] .]αδανυγα[.]]ηρβασιληροσ ὀλβια []

15] .]αμφοτερ[]]άρεσσι φιλα[.]]θεισινιτωιτωχορος []

]παιτη μου [] . [] εκάλου [.]]σθεπλου []

]ντεκα []]ερατασ [.]]σαιτωιτωχορος []

]νδ []]πρ []

FR. 1 The level of (b) relatively to (a) is fixed by cross-fibres. There is no external evidence to show its distance. On internal evidence see the commentary ll. 9 seqq.

a No doubt ἴτω χορός, but something followed now represented only by a broken horizontal stroke on the line

1 α anomalous; if the lower part of κ, anomalous also ; seems to have been made out of a Y-shaped ν by smudging the horns and extending the shank at its upper end 3], the upper part of an upright 4 There is a mark like a small open ν between α and κ, which may be intended to indicate a stop 5], on the line a turn-up as of μ, π, α.], the foot of an upright, followed by the lower end of a stroke descending with a curve from left; not prima facie ν, perhaps two letters 8 . [c seems likeliest; its back is abnormally straight, but cf. first c in l. 17 9 . [the left-hand end of a cross-stroke level with the tops of the letters], the upper part of an upright . . [the surface is disordered. Perhaps ι (or η), followed by the top and bottom of the left-hand stroke and the left-hand side of the looped top of the right-hand part of μ, but κ [may be another possibility 10] . the extreme lower end of a stroke descending from left 12 Of [only the base], a dot

slightly higher than mid-letter, possibly ε 14], the right-hand end of a cross-stroke passing through the top of the loop of α 15], almost flat on the line, the end of a stroke coming from left 16 ε], a tall upright 17], an upright with a stroke descending to right, in a shallow curve, from its tip *margin*. The horizontal stroke and the ink below it appear to have been washed out 18], the upper end of a stroke descending to right; a likely 19], the upper left-hand arc of a circle

Fr. 1 There can be no certainty about the amount missing on the left. But if (b)—about the level of which there is no doubt—belonged (as seems probable) to the same column as (a); if the alignment of the verses was the same in ll. 1–6 as in l. 8 onwards; and if the supplement proposed for l. 9 is not to be extended, as it well may be; then supplements of ll. 1–6 must be restricted to about half a dozen letters and of ll. 13–17 to two or three. See also l. 17 n.

1 *πλέον*: in the context 'were sailing' (of the Argonauts) seems likely, not 'more'.

2 *δye*: presumably Jason is meant and I should have expected him to be distinctly specified, which he cannot have been, unless more is missing on the left than is allowed for on the stated hypothesis. *δεελλαδος*: this must be a *scriptio plena*, unexpected at this date.

3 *Ἑλλάδος στρατόν*: for this locution (in place of *Ἑλλήνων* or an adjective) cf. Soph. *El.* 694 *Ἑλλάδος στρατεύματα*, and, what strikes me as even more noteworthy, Aesch. *Sept.* 71 *Ἑλλάδος φθόγγον*.

4 *Ἰοχου τρολαί*: from the marginal *τοῦ Πελλία* I infer that the text must have meant something like 'on Pelias' errand', but I can find no plausible completion of *Ἰοχου* and no evidence that *τρολή* was ever used for *τρόλος*. In a different context 'wife's costume' would look like a good guess.

A minor mystery is why *Πελλία* not *Πελλίου* is the form used in an explanatory note.

5 seqq. I can form no general idea of the construction in these verses and confine myself to remarks about matters of detail.

6 *προτέραισι φάμασι*: 'in older story'. This suggests the possibility of *ἄ[ε]γο[ν]το* but I am inclined to think it is not adequate to the space.

7 *κτανόσελμων*: ships are 'black' and 'dark-prowed' or '-beaked' (*μέλαιναί, κτανόπρωροι, simm., κτανέμβολοι*) but nowhere else, so far as I know, 'black-' or 'dark-benched', except that Aesch. *Suppl.* 530 calls the vessel carrying the black sons of Aegyptus *τὸν μελανόζυγ' ἄταν*.

8 *Ἰοντοπόρον δόρυ, Ἀργῶ*: cf. Soph. *Philoct.* 721 *ποντοπόρου δούρατα*.

In a context relating to the Argonautic story it is hard to believe that *τωναμ[.].* does not contain some form or derivative of *Αἴμων*, 'Thessalian'. But it must be said that the remains of the last letter are not reconcilable with *v* as normally made.

9 *Ἀπόλλωνος* seems the best guess, in view of such passages as are adduced by Pfeiffer on Callim. fr. 18.

10 *ἀμφι . . . ἔπει*: this tmesis is regular in Homer in the case both of *ἀμφί* and other prepositions. Pindar who makes free use of compounds of *ἔπει* has no instance of tmesis in them.

11 *Δήμητρος*: this is an unusual form of heading to which I can adduce no parallel. There are certainly references to be found which have the form *ἐν Ἥρας, Ἑλευθιάς ὕμνωι* (Paus. ii 13, 3; ix 27, 2), *ἐκ προομιῶν Ἀπόλλωνος* (Thuc. iii 104), *τοῦ τῆς Ἀθηναίας νόμου* (Plat. *Cratyl.* 417e), but in the tradition of the book-texts *etc.* . . . is the regular style (Homeric hymns, Callimachus) and this is likewise a common form of reference.

Though I do not think it can have any relevance to this place, I mention that the special song of Demeter is said to have had the name *οὔλος* or *ἰούλος*. From the refrain I should have guessed that what we have here was a *προσόδιον*.

12 On our present evidence *ἀηδοίς* for *ἀηδῶν* is not found earlier than in Hellenistic writers, unless the instance in *Rhesus* l. 550 is an exception.

13 *ᾄδε*: I do not see what this refers to, unless the whole of the subsequent verses, ll. 11 seqq., are conceived of as the bird's song.

14 *λάκαε*: this word does not usually seem to apply to a tuneful sound. It will be remembered that in Hesiod (*Op.* 207) the falcon says to the nightingale in its claws *τί λέληκας*; apparently 'what are you squealing for?', and in Alcman fr. 1, 86 it appears to be applied to the owl's note. But *λακεῖν* certainly refers to singing in Eur. *Alc.* 346.

15 It looks reasonably likely that at the beginning of this verse *ἐκ πετάλων* must be recognized.

Cf. *Od.* xix 518 seqq. If no more is missing, *ἐκ πετάλων* in this line (and *μη[.].*], I suppose, in the next) will establish the alignment on the left. But in analogous phrases the 'leaves' are often (Hes. *Op.* 486, *Od.* l.c.), though not always (Alc. *Z* 23 (a) 3), qualified, so that the possibility of, say, *ἐκ πετάλων ἑαρνώων* must be envisaged and doubt about the alignment remain unresolved by this evidence.

The *paragraphi* and the refrains together indicate a division of the poem into two-lined stanzas. The first line of the second stanza, the second line of the third are remarkably shorter than the rest.

10 If *ἐκ πετάλων*, I should say *μη[δ]ε* was ruled out, but *μη[α]ε* might suffice.

11 *πότνια*. If preceded by *φίλα*, the written length would be about consonant with *ἐκ πετάλων*; if by *φιλτάτα*, a longer supplement would be necessary in l. 9 (and consequently in l. 10).

12 *χλορός*. Perhaps *ἴτω χλορός*, though this would be anomalous as a complete second line.

13 Though the sense to be elicited is relatively certain, there is a puzzle here that I cannot solve. The 'own sister' of Zeus is Demeter, his (and her) 'daughter' is Persephone. But there is no room for more than *κασιγνήτη* and the residual *δαν* is without function. The best I can suggest is a sentence of the form *Διός αὐτοκασιγνήτη: μετὰ δ' αὖ θυγατήρ· Βασιλῆος*, with a loss of *μετα* through homocoteleuton.

14 seq. *ἄλβιαι . . . ἀμφότεραι, μακ[ά]ραεσι φίλα[ι] θεοῖσιν*. It is mortals who are ordinarily said to be dear to the gods and I can adduce no instance where it is said of other deities, but it cannot be doubted that it was said here.

15 *ἴπαιτη μων*: the *ιτ* are anomalously written and a space is left between *η* and *μ*. In view of the difficulty of making anything of *ἴπαιτη*, a possibility just worth considering is that *ἴπ' ἀπημον* was intended, though *π* would be even more anomalously written than *ιτ* and the blank space ignored. The sign of elision is regularly omitted by the first hand, and though inserted by a second in ll. 9, 12 is still absent in l. 14.

In the absence of indication to the contrary I suppose *ἴε καλῶν* must be guessed in preference to *ἴκαλον*.

There appears to be barely room for *ἴε[ε]θε*. *ἴε[οι]θε* must be considered out of court.

16 seq. *πλοῦ[τ]ος τε κα[ι] . . .* does look highly probable, and even if the supplement was lengthened by a letter (e.g. *πλοῦ[τ]ος* or *πλοῦ[τ]ε[ι]ν*), the left-hand edge of the column would be brought into a position about corresponding to that fixed by the short supplement of l. 9.

ἀ[ρ]χ[α]ι: for *πλοῦτον ἀνέσαι*, cf. Soph. *Philoct.* 712 *ἀνέσει . . . φορβάν*.

17 I am not sure that the ink at the end of this line is not the left-hand constituents of an asterisk $\frac{\circ}{\text{†}}$, which would relate to a piece on its right.

Fr. 2

```

  .
  .
  ]ςθυγα[
  ]ιτωτω[
  ],οκκάρ[
  ]ωιωχορο[
  ]αιωναν[
  ]νιωτωχο[
  ] [
  
```

Fr. 2 Apparently the bottom of a column 3], the ends of two strokes, one slightly above the tops, the other slightly below the bases, of the other letters, in the position of the right-hand extremities of κ or χ, but not otherwise suggesting either of these 5], the upper end of a stroke rising to right, e.g. x

Fr. 5

```

  .
  .
  ].ccα[
  ]να[
  
```

Fr. 5 1], the base of a circle On the second c there is a stroke like a 'grave' of which I do not see the purpose

Fr. 6

```

  .
  .
  ]ωχορο[
  ]ναμ [
  ]χορο [
  
```

Fr. 6 1 marg. 1 After τ a suspended letter (represented by the lower part of an upright), followed by the start of a stroke rising to right 2], the edge of the upper part of an upright 3 marg. 2 A slightly forward-sloping stroke with foot hooked to right

Fr. 3

```

  .
  .
  ]νοαλ.[
  ]προχ[ο]οις[
  ],[.ε]ν ιτ[
  
```

Fr. 3 1], the foot of an upright 2 For possibly ο 3], a dot above the top of the letters Of ε only the extreme top

Fr. 4

```

  .
  .
  ].[
  ]μηκα.[
  ]ουταρ.[
  
```

Fr. 4 2 Of μ only the end of the right-hand stroke], the lower end of an upright descending a little below the line and hooked to left. Since it is more than the normal distance from α, a narrow letter may have been lost between them, though some sign of it should have been visible 3], the top of a circle, ο likeliest

Fr. 7

```

  .
  .
  ]ω.[
  ]θν.[
  ]εγχ.[
  ]τη.[
  ]εμμ[
  ]α[
  
```

Fr. 7 Perhaps beginnings of lines 1], a headless upright 2], the upper end of a stroke curving down to right; μ would suit Between ll. 2 and 3 ink in the left-hand edge not suggesting a *paragraphus* 3], only the edge of a stroke, which now looks like an upright Between ll. 3 and 4 a trace, perhaps the right-hand end of a *paragraphus* 4], λ rather than μ

Fr. 8

```

  .
  .
  ]αμ[
  ],οιδ[
  ],πρα[
  ],μο[
  ] [
  
```

Fr. 8 Perhaps the bottom of a column 2], perhaps the right-hand extremities of c. There is a trace of ink below which may represent a *paragraphus* 3], an upright with the foot hooked to right 4], perhaps the bottom angle of ν There is a horizontal stroke through ο, which makes it like θ. I suppose it is ink that has run along a fibre, but it does not much look like this

Fr. 11

```

  ]κοθειουπτάλια[
  ]ομενον[ ]αιτρ.[
  ]προσβουλευσαμε[
  ]βριος αρμ[
  
```

Fr. 11 2], the tip of an upright, followed by the foot of an upright

Fr. 13

```

  .
  .
  ].[
  ]ναν ταδικα.[
  
```

Fr. 13 2], the lower part of a stroke rising to right

Fr. 9

```

  .
  .
  ] τι[
  ], ροψ[
  ], ευχ[
  
```

Fr. 9 2-3 In the margin between these lines is a dot on the line, followed by the lower end of a stroke descending from left

Fr. 10

```

  .
  .
  ].[
  ], απ[
  ]αρκ[
  
```

Fr. 10 1 The foot of an upright, followed by the base of λ or χ

Fr. 12

```

  .
  .
  ].[
  ], βαρειας [
  ],ς.τω[.]τ[
  ].[
  
```

Fr. 12 2], the top of an upright], the start of a stroke rising to right, and above, to its right, the upper end of a stroke descending to right; λ suitable 3]ς, only the top; perhaps ο Above τ[a trace; an interlinear letter?

2626. CHORAL LYRIC

There is no clue, as far as I see, to the authorship of the following scraps. The general effect they convey is compatible with a source in the works of one of Simonides, Pindar, or Bacchylides, but a problem is presented by the form *Τλημπόλεμος* (fr. 2, 3) alongside of *ἀρεταν*, which implies composition in conventional Doric.

The hand is a good specimen of the common angular type, comparable with 7, 1364, P. Grenf. ii 12 and to be dated, I should say, in the first half of the third century. The few lection signs appear to be original.

Fr. 1

]. . . [. . .]
]αλκομα[
]λυμπος[α]
]μφιπάντο[
 5]μπεδον[α]θ[
]ν.απρόσοπ[
]ετεκενδ[
]. . . [

Fr. 1 1] . . . , the start of a stroke rising to right, the foot of an upright, the lower end of a stroke descending from left] . . . [, the lower end of an upright descending below the line 2 μ converted from ν by the original hand . . . [, a slightly convex upright 6 Between ν and α a thick dot on the line, perhaps fortuitous 8 The top of an upright with the top of a thin loop on its right-hand side, followed by the top of the loop of ρ or perhaps β

Fr. 1 3 *Ο]λυμπος.

4 α]μφι πάντο[ε.

5 ε]μπεδον.

6 ἀπρόσοπ[τον: attested late. Pindar has ἀπροσάρατον πόνον *Ol.* ii 67, apparently in the same sense.

Fr. 2

]. . . [. . .]
]γα.χξ[.
]μικανδρον[.
]τλημπόλεμ[
].αρετανετ[
 5].κνδοσεν[
]οστον[
]ανιπ[

Fr. 2 1 Between α and χ the shank of ρ or υ Of ξ only the base . . . [, the start of a stroke rising to right 2 . . . [, the start of a stroke rising to right 4] . . . [, the right-hand arc of a circle off the line; ο or perhaps ρ 5] . . . [, the tip of an upright

Fr. 2 3 *Τλημπόλεμος* (or, to be exact, *Τλημπολεμος*) is found as the name of a 6th-cent. potter, J.H.S. lii 171 seq., but the form to be expected here and found in Pind. *Ol.* vii is *Τλαπόλεμος*. I have no explanation for this irregularity. The best-known bearer of the name is the founder of Rhodes.

Fr. 3

]. . . [. . .]
]ν. [. . .]
]τεροδ[. . .]
]π[. . .]

Fr. 4

]. . . [. . .]
]λα[. . .]
]εθλα[. . .]
]π[. . .]

2627. LYRIC VERSES

Too little remains of the composition represented by the following lines to make conjecture about their source or authorship a profitable exercise. They appear to me to be more probably choral than dramatic lyric and, if the choice were only between Simonides, Pindar, and Bacchylides, more probably Pindar than either of the others, for reasons indicated in the notes on ll. 7 seqq.

The text, entirely without lection signs, is written in a smallish, plain, slightly tilted hand, which I suppose to be of about the same date as similar more elegant upright hands, namely, the second century.

]ε.μ[
]ατονθεω[
].ελθων[
]κυπ[.]ρθυ[
 5].ομητα.[
]ντοτενδαιτιπ[
]νανθειγαμω[
].[.]ερονειρετοφ.[
]νεκατογχειρα [
 10].ιεμελαιναςφερτ[
].ποδαι...[

1 I am not sure that there is not a trace of the letter that preceded ε, perhaps the top of an up right close to its upper curve. Between ε and μ perhaps κ_ο or κ_ε, but the lower branch of κ abnor mally lengthened 3], the upper end of a stroke rising from left 5], a blank space with a dot on its upper edge 6], a concave stroke at mid-letter 6 Of] only the upper part of the right-hand upright 8], a trace level with the top of the letters 6 Of], the middle part of an upright 10], prima facie the right-hand corner of π, but the presumed trace of the cross-stroke may be illusory. If so, υ might be possible 11], a dot above the general level; from the spacing I should guess α ...], tops of letters, compatible with τ_οc

2 The alternative -ω-|-ο- may be an indication that in]ατον a superlative is to be recognized. Cf. Pind. *Pae.* viii 74 (2442 fr. 22, 8 = 841 fr. 87, 3).

6 ἐν δαίρι Pind. *Pyth.* v 80, *Pae.* xiii (a) 21, *Ol.* ix 112.

7 ἐνανθεὶ γάμωι. Pindar has a particular fondness for this adjective. He has it no less than eight times, sometimes perhaps literally, more often, as here, metaphorically. It is also found, meta phorically, in the lyric piece printed as Bacchylides (fr. 60, 17) by Snell. It does not occur otherwise in either Bacchylides or Simonides.

8 εἶπετο Pind. *Ol.* vi 48. Not elsewhere in Pindar, Simonides, or Bacchylides.¹

9 ἐκατόγχειρα. I do not follow the sense well enough to have an opinion whether or not it is likely that there was a reference to *Ἐπίαρεως* (*Αἰγαίων*) or one of his brothers (*Il.* i 402, Hes. *Theog.* 149). But Pindar applies this adjective to a figure in Hecuba's dream about Paris, *Pae.* viii (e) 12, which has no appearance of being one of those monsters, and so it may have been used here.

11 ἀπὸ δαίριος is prima facie acceptable.

¹ Since this is not the only possible articulation I call attention to the odd details of resemblance there may be between *Il.* 8 seqq. and Bacchyl. xvii 20.

2628. LYRICAL VERSES

The layout of the following scraps of verse is an indication that they are lyrical, but I see nothing on which to base even a guess at their nature or source, whether choral or dramatic.

They are written in an elegant upright uncial, which I suppose may be assigned to the early part of the second century, if not even to the end of the first. Lection signs are absent.

	Fr. 1	Fr. 2
	]νων[	]α[] [
	]χει [	]ωνων' [
	]ων [] [
	]ωνσεταν [	]τελευταις[
5	]βροτων [] [] [
	]ατρακυπερ[
	]μυτοδεν.[
	]αρρον [] [
] [] [
10] [] [
	]νη.ι[]ω[

Fr. 2 4], an upright

I see no indication that the two scraps should be assigned to the same column

Fr. 1 4 Of ω only the right-hand arc 5], an upright 7], an upright 11 Before ε the apex of a triangular letter For ω I cannot rule out μ

2629. LYRIC VERSE

A scrap of a lyric composition, which I should guess comes from choral not dramatic lyric, not as far as I can discover extant elsewhere.

It is written in a medium-sized firm upright uncial of the late second or early third century. The only lection-sign appears to be by another hand.

]ν.[
]νο.[
]οιδαν[
]ναστελ[
 5]εινονι[
]ωμων[

2], perhaps the extreme right-hand parts of ε .[, c probable, but on a damaged place 4], a trace slightly above the tops of the letters, e.g. ν 5], a nearly horizontal stroke off the line, perhaps κ or ξ

3 Π]οιδαν[(-). The presence of this name leads me to call attention to the possibility of 'Ορχο-μ]ενός[in the preceding and of Μι]νάας (whether nom. sing. or acc. plur.) in the following line.

6 Of Pindaric words ἐγκ-, προκ-, ἐπικ-ώμων, προβ-ώμων are available.

2630. CHORAL LYRIC (PAEAN)

A scrap of what is prima facie a paean too ill-preserved to form the basis of even a guess at attribution. It is written in an angular hand of a common type but executed in a rather more than usually ornamental manner. It may be compared with 1016, which is assigned to the third century. On the back are the beginnings of lines of part of a column of a book on palmomancy written in a small round upright uncial of the late third or fourth century.

]α[]α[
]αιρηγαιηη[
]αυαυσεπακρονοι[
]ιροναζνασωνάποκλεε.[
 5]αιτεπατρικα[]παι ιτεκτ[
]οα.τ[.]...κρ.α. [

In many places the ink is scoured off

4 The superscript υ is represented only by the left-hand arm and the shank touching the top of α. I suspect misinterpretation but see nothing likelier .[, a dot slightly lower than the tops of the letters; υ not suggested, though I cannot say ruled out 5 α[represented only by the top of the right-hand stroke and a trace of the bottom angle, but to judge by l. 4 not λ π anomalous, but I think likelier than γυ Between ι and ε, at twice the normal interval from the first, what looks like the remains of α, viz., the upper end of the lower stroke of the loop where it joins the lower end of the right-hand descending stroke 6 Before τ an upright not suggesting either ι (for which, besides, it appears to be too distant from α) or υ (for which it appears to be too close) Before κρ the surface is stripped as well as rubbed and I can make no suggestion for combining the scattered ink, though a known reading could probably be verified Before α a short horizontal stroke level with the tops of the letters, after α a dot in the position of a high stop, which it might be 7 The tops of three uprights, of which the second and third might perhaps be combined as η or μ, followed by the upper left-hand curve of c or ε, o

2 π]αιηονα: the epic form always in Pindar (alongside of παιαν-) and Bacchylides.

3 ο[δμα suggested by Pind. fr. 221 επ' οιδμ' ελιον νατ θαδ.

4 κλεεν[υ- acceptable.

5 πατρι και παιδι will be thought of, but I cannot verify it.

2631. LYRIC VERSE

This isolated scrap of what I take to be choral lyric is unlikely to acquire any value unless it is discovered to supplement some other piece.

It is written in a neat upright hand with some decorative touches and may, I suppose, be dated about the middle of the second century. The original writer is responsible for the sign of elision in l. 4 and, if he can be depended on for all necessary signs of elision (which in a lyric text is not improbable), one or two ambiguities disappear.

Col. i	Col. ii
	γαρδ[
	κεν[
	φωρακα[
	ρεοντιδ' ουπ[
5	μακροτερο[
	καιτοναιδ[
	πλουτονθα[
	λασεθνατωγ[
	μηδεναιω[
	οιτ. .(.) .[
10	[. .] αλησα .[

Col. ii 1 [, the foot of an upright? 7 Between ν and θ a thick median dot, I am not sure whether significant 10 The ink immediately before ε looks like the second loop of μ and perhaps μ is the likeliest interpretation of this and the preceding trace [, a dot level with the tops of the letters Interl. The last three (four) letters, appear to be at a higher level than the preceding. See Comm.

3 A lection sign would have been useful. φώρα, φωρά, φώρα, φώρ α-? 10 interl. The middle part of the letters after τ has disappeared on a detached fibre and without a clue to the meaning I cannot arrive at a satisfactory combination of the parts that remain. The last letter would naturally be taken for ε or θ, the first after τ most suggests α. Between these perhaps ι followed by ο (which looks too angular on left and at top) or δ (which looks not angular enough on right). ακρ is another possibility I have considered and rejected.

2632. LYRIC VERSES

I can neither identify the author of the following scraps nor even guess to what type of lyric composition they are to be assigned.

They are written in a rather ugly but practised hand, which I suppose may be attributed to the first century. To judge by differences of colour and weight of stroke the lection signs proceed from at least two different pens.

Fr. 1

] ονερωτ .[
] ενδαισον .[
] δσ [
] εινδ[.] ωκεινα[
 5] ζίνος .[.] σελλα[
] ρεργωνξένᾱτ[
] ναθανατοισαν[
] ναγκας [
] ηλυθεκαιτότ[
] [

Fr. 2

. . .
] . . [
] ντρ[
] νᾱ[
] οιςε[

Fr. 1 1 [, the lower part of an upright [, the edge of the left-hand arc of a circle 2 [, the edge of the left-hand arc of a circle 4 interl. Between ρ and α very slight traces, perhaps compatible with the top and bottom of the left-hand and the end of the right-hand stroke of μ 5 I am not sure of the presence of υ at all. The ink may represent only a badly carried out acute [, the foot of an upright [, I am not sure that there is room for any letter, unless the preceding trace represents ι 6 [, the end of a stroke coming from left and touching ρ opposite the bottom of the loop The second upright of ν is ligatured to the top stroke of ξ by a v-shaped stroke, which appears to be without significance

Fr. 2 1 Various combinations possible, perhaps τη the least unsatisfactory 4 Above οι a hoop, like a circumflex accent with the ends of the arc extended downwards

Fr. 1 4 ἄρμα διώκειν, if that is signified, is verbally paralleled by orac. ap. Hdt. vii 140, Aesch. Pers. 84, but cf. διώξιππος.

2633. LYRIC VERSE

The following fragment, which I should guess to be attributable to a writer of choral, not dramatic, lyric, is as far as I can discover new. I cannot follow any continuous thread of sense and must hope that, either by identification or by the accession of other material, it will acquire a value it does not now possess.

The roll, from which one must suppose it came, will have been a handsome book, the writing being a well-spaced regular upright uncial, a good-sized and, I should judge, early specimen of the so-called biblical type, to be dated about the middle of the second century. There may be one accent written, but there is a notable absence of lection signs.

.

 5] κ αι μ αν τ ο θ [.
] ο σ σ α σ δ α τ . [.
] μ ο ι σ ι π ε φ [.

 10

 15

The bottom of the column, the last verse followed by a margin equivalent to twelve lines of text
 1 Apparently the bottom right-hand angle of ν, followed at an interval by a trace touching the top of φ, l. 2. If νν, no whole letter missing 4 [, an upright 6 [, the top left-hand arc of a circle. If the accent is rightly recognized—it is not, prima facie, half a trema—, ο[must be written 9 Between ν and ε a horizontal stroke on the line 11 [, a dot below the line 12],, an upright. If ι, two letters lost before it. I do not think a single]ω is likelier, though I cannot rule it out 14 [, the left-hand side of μ or ν 15],, the upper part of an upright

4 If a participle is to be recognized, the piece would be presumed to be choral lyric, but there are plenty of alternative possibilities.

6 If what I have taken for a trace of an acute is after all half a *trema*, υδατε[is allowable. There is no other accent written.

9 The sign between ν and ε is not reconcilable with either δ or ξ. Perhaps it is meant to indicate 'close up' ε to ν, a gap having been mistakenly left between them.

11 ασερ[is acceptable but not verifiable.

12 seqq. If the inserted δ' could be accepted as part of the *παράδοσις*—it is in the hand of the text—, the authorship of Pindar and Bacchylides (and probably any other writer of early date) would be ruled out. But it may be due to a mistaken desire to obviate hiatus or asyndeton.

περί οί . . . χέε δεσμόν? Cf. *Od.* viii 278. As a curiosity, I call attention to some verbal similarity to ll. 12–14 in Pind. *Pyth.* i 7 seqq.

16 σὸν κριτοῖσιν.

17 καλλικόμοιο.

2634. LYRIC VERSES

The occurrence of a 'Doric' ā in prevailing Attic surroundings and of a turn of phrase resembling one favoured by Sophocles are the only clues I see to the nature and possible authorship of the following scraps.

The hand is a well-executed specimen of a not uncommon type, comparable with 2260 and dated in the early second century. Apart from an apostrophe there are no lection signs, which might have been helpful at fr. 1, 5, and 9.

Fr. 1

]ουκινανταμ[
]ουμανποτ'α, ευγ[
]τροφοσηνυτε[
]μερτηιχολον [
 5]λαδοστισι[.]αρ[
]αμελαμφαρεο[
]υτωνοσυκητω[
]υατομυ[
]ιασοδυ[
 10]...]αc [

Fr. 2

]γλειδι[
]υποσαρι[
]τουργοις[

Fr. 2 1 γ close to the edge, so that I cannot rule out τ, but apparently recommended by the spacing. Of ι only the lower part. 2 Of]υ only the tips of the arms. 2 Of]υ damaged but I think likelier than ε

Fr. Stripped above l. 1

i Of υ only the shank, but recommended by the spacing. 2 Between α and ε the foot of an upright, followed by the foot of a stroke curving to right; perhaps π, but anomalous. Not ν. 5], perhaps the left-hand tips of χ, but α not ruled out. 7]υ, only the tip of the right-hand branch. 9], the upper right-hand arc of a circle below the general level.], the left-hand arc of a circle. 10], a horizontal stroke, as of τ, with a trace of a stroke descending from about the centre.

Fr. 1 2 μαν but ηνυτε, ι]μερτηι.

6 seq. μελαμφαρεός . . . Πλούτωνος οικήτωρ is reminiscent of Sophocles' Αἴδου οικήτωρ, οικήτορες (*Trach.* 1161, 282, *Aj.* 517) and Sophocles is said (by Pearson on fr. 273) to be the earliest author quoted for the use of Πλούτων as equivalent to Αἴδης (*Antig.* 1200).

μελαμφαρής was hitherto isolated, at Bacchyl. iii 13.

9 I think]φίαις is likeliest.

2635. LYRIC VERSES

Too little of the following piece survives for me to be able to make out its theme. The absence of dialectal peculiarities except for the single certain instance of α for η in ὄρφναν (ll. 2, 16) might dispose one to think that it might be part of a dramatic chorus. The late forms γειομόρος and perhaps ἀμπνύω, the late word θνηπολία, the meanings apparently late attached to νήδυμος and ὀλκός, go to show that, if it comes from a play, the play was at least post-Euripidean. I see no strophic structure.

The hand is sufficiently unlike any common type to make its dating uncertain. I suppose it not to be later than about A.D. 200. A notable feature is the serifs added rather irregularly at the foot of some uprights. ο is small, sometimes very small, in relation to the other letters, which are above medium size, and it is raised well off the line. There are no lection signs or other additions to the bare text.

Col. i

]ενυκτερονεφφρονα []
]. γαμπνουσινορφναν []
]αστεραγειομορ[.]ις []
]αητηδαιθοπαηδημον []
 5]...[.] []
]ωπασαν []
] []
]λεταιπαρραποστασιω []
]. σαζομενα[]μελπουσιθε []
 10]. ακαιχρσεωτωλω []
]. γοσαγλαϊαεβετα []
]ουεικοσταναου[]
]πτορθουσελαιας []
]. ον []
 15]ναϊνμελπουσι[] []
]πνουσινορφναν []
]. υτυφωνοκολκος []
]νεας []
]υσιθυ[.]πρ[.]αν []
 20]. ευουκιναιγλα []

Col. ii

]...[]
] καικυ []
] αιθιο []
] καιαμ []

Col. i 1]ε, only the tip of the overhang and right-hand part of the cross-stroke 2]... , perhaps the bottom of the central curve of μ and the right-hand arc of ο, but as an alternative I cannot rule out a single]ω 3 Of ρ only the end of the tail 5 The second letter is probably π, the last probably ι 8 For]λ perhaps χ possible 9]... , possibly the end of the cross-stroke of ε, but perhaps not part of a letter but ink that has run along a fibre Between α and μ there is scarcely room even for ι Of θε only the base of the first, the top and base of the second 10]... , an upright; ν acceptable 11]... , the top of a stroke sloping slightly forward with a short cross-stroke to right; perhaps two letters represented,]μ. 12 anomalous in that the cross-stroke is unusually short and the ο written below its right-hand end 14]... , a cross-stroke, touching the top of ο, with a speck of ink above 17]... , the top of a circle; ο acceptable 19]... , traces compatible with the tip of a stroke descending to right and the right-hand dot of a trema, i.e. with]ι] 20]... , a cross-stroke touching the back of ε a little below the top

Col. ii 1]... , the lower part of a stroke descending well below the line 3]... , below the line the end of a stroke curving to left

Col. i 1 εὐφρονα must be supposed likeliest. But εὐφρόνα cannot be left out of account; cf. Pind. *Nem.* vii 3 (where oddly enough ἀναπνέομεν occurs in the next verse but one).

2 ἀμνύε *Il.* xxii 222 is taken to be the imperative of an aorist of which indicative forms ἀμνύε and ἀμνύε recur in Quintus, *Posthom.* ix 470, i 499, x 62. No present ἀμνύω is recorded and it is difficult to see why it should exist beside ἀμνέω (e.g. Pind. *Nem.* viii 19, *Dilh.* ii 15). It would be possible to devise a context for ἀμνυοῦσιν, aorist participle, as, for instance, καμάτ]ων ἀμνυοῦσιν . . . γειομόροις, but the apparent repetition of the collocation ἀμνυοῦσιν ὄρφναν in l. 16 makes the separation of these words inadvisable here. ἀμνυοῦσιν ὄρφναν 'exhale darkness' could be supported by such a phrase as ἐρεύγονται σκότον Pind. fr. 130.

3 ἀετέρα perhaps a reference to what Apollonius Rhodius calls ἀετήρ αἴλιος (*Arg.* iv 1629 seq., v. Pfeiffer on Callim. fr. 177, 5 seq.), which may have been said to be welcome to 'farmers' (Callim. fr. 22) or their 'plough'-oxen (Ap. Rhod. *Arg.* i 1214), or something of the sort.

4 ἀπτη the only available word is ἀήτα, ἀήτης. I cannot guess what a 'gust of wind' is doing here. I mention Hes. *Op.* 592 seqq. αἶθρα πνέμεν οἶνον . . . ἀντίον . . . Ζεφύρου τρέψαντα πρόσωπον without much hope that it is relevant.

αἶθρα νήδυμον as qualifications of a single object are likely to refer to wine. I have found no example of νήδυμος οἶνος (in place of the common ἡδύς, μελιηδέης), though ἡδυμος οἶνος is cited from *Orph.* fr. 261.

8 seq. Although I can read nothing else but -ποστ-, I strongly suspect that παρά παστάν should be recognized. Cf. Pind. *Pylh.* iii 78 seq. κοῦραι παρ' ἐμὸν πρόθυρον . . . μέλπονται . . . θεὸν ἐννύχαι.

If -λεται is rightly deciphered, τελεται is a possibility to be remembered.

10 χρυσέω(ι) Τιμόλω(ι) Τιμόλου χρυσορόου Eur. *Bacch.* 154. Cf. *Hdt.* v 101.

12 Presumably φ]λοίν(ε)μικος ταναοῦ (στ -οῦ]ε).

13 Besides πτόρθου ελαίας, there is a possibility of a compound such as τανυπτόρθου (first found in Nonnus).

15 Τά]ναῖν looks likely enough.

16 Probably ἀμνυοῦσιν again. But without l. 2 I think ποιπνύουσιν would have been thought of.

17 Τυφάνος ὀλέος: Typhon is often depicted and described as a snake or with snakish parts; κυρίως ὀλέος τὸ σῶμα τοῦ ὄφειος (Eustath. on Dionys. *περιηγ.* 16). To go by the extra verses of the *Iliad* preserved by Strabo (626), there may be some relation between Typhon and Mt. Tmolus.

19 θυ]η]ποδ]ι]αν.

Col. ii 3 Neither Αἰθιοψ] nor Αἰθιοπ] can be supposed to have been written, but what else begins with αιθιο]? There are a couple of other theoretically possible articulations, but they are not worth considering.

2636. COMMENTARY ON CHORAL LYRIC

The general character of the following piece is at once recognizable. It is from a commentary on compositions in choral lyric verse which, to judge by the very slight evidence afforded by the surviving lemmata, exhibit characteristics of 'Doric' (ἀπύων ii 10; λάιας? ii 7; σκάππον? i 15; φέροι κεν for ἄν φέροι i 7). The first column, and perhaps the top of the second—though there is no certainty about this, since the height of the columns is unknown—relates to a piece concerning one Pigres, the rest of the second apparently to a piece composed for a παννυχίε, possibly at a temple of Apollo. I see no clear clue to the identity of the author of these poems, but I have noted one or two features (at i 15, ii 7, 9, 16) which might be taken to indicate that, of the names we know, Pindar's, which occurs at ii 19, would be as good a guess as any.

The layout of the commentary has some peculiarities. Besides the major blanks referred to in the notes on ii 8 and 20, there are in several places small blanks, some of which are used, as commonly, to separate lemma and comment, but others appear to serve as a kind of articulation of the comment itself.

The writing, which becomes progressively more cursive, is of a commonplace kind to be placed, I suppose, in the second century. Some of the οs are noticeable for their slovenly execution, which makes them look like small εs. Accents are not expected in the commentator's part, but I believe there are two in this text.

	Col. i	Col. ii
	.]ταιμενπρστ.[]	.[.]κεκρατ[
	]αλταδεκαειπροστο ε...[]	..[.]τ.ω[.]ελα.[.]με.[
	]διαδετουμεροτ... []	δ[.]ουτελευταιουινιστηγμτ[
	]ησαστονπιγρητα... []	ειπαραμμμησκεται λεγων αλ.[
5	]ν εποησακατ.ς. []	εμπ.χαριν ουτοσγαρειοντευ[.]
	]ψευδωσαντονεγκ[]	..[.]νλογον νουτωστυχονταδα[
	]ειονφεροικεν ο.[]	Σ [.]ιρανεταμριωιλ.ιασδατεις[
	]ρδωσταςαρετασα[]	[
	]ιτοειαις.ρονα.[.]ν ..	πολλαμενδηενυχροισ ωραιδεσυ[
10	]επιτοιςεγκωμιοιςαυτο	εωστοναπιων ουκανλεγειωνν τ[
	]ωγκαιουκευτηχης	ξερεπαυτοτοεπιπαστρου οιον[
	]εσκε τουτοαμαμεν	ειφο.ης[.]ηθυρα επιδετουθεου.[
	]ι λεγειαμαδειςτουσδια	ιcodyna[.]ητρηλαγξεν ταικλα[
15	]ουμμενουτουπιγρητος	σε καθο[.]τηρδνπακούσαι.[.]άντ[
	]..σκαπτον του	τος ω[.]γαρυνεσπεριαειψοφ[
	]οικαντοντουπι	—ειμω[]ητιβλαβεις παλιντ.[
	]ασανοδονκαι	ουτ.[]νοητεον τοφριςσ[
	]ευφραϊνο.[	]σσεινποιουντι καμ[
	]οι τοικανθεσι.[	]γδαροςκαιαλλοιδεπ[
20	]ηστουτ τοικυμ.[	] εωστον ιστρου[
	]ης γλυκυφω[] [
	]λεγκωμια[	]σαρτεμ ^δ φωνην..[
	]...[	]..σκαλειστρου στ..[
25		]..αι ουκατατοκυρ[
		]ιςκεηπτρον.[
] [
		]αδιος [
]..[

Col. i 1], λ possible but not verifiable 2-5 The surface at the end of the lines is both flaked and scoured 2 After ε the foot of an upright below the line and the top of an upright level with the tops of the letters; perhaps a single ν or π 3 πη possible but not verifiable 4 Of the last letters traces level with the tops of the rest 5 τας suggested by the trace before c and the spacing 6], a trace level with the tops of the letters 7].., traces on the under-layer

Over ε (φερ) a short horizontal stroke 9 Presumably -εχρ-, but of χ nothing but the upper right-hand branch 13], part of the right-hand arc of a circle 14], the upper and lower ends of an upright 15], the top of a tall upright, followed by the right-hand arc of a circle 18], the top of an upright 19], a dot on the line 20 For]η perhaps]ει], a dot level with the tops of the letters 21], the right-hand side of a small loop level with the tops of the letters 22], the lower part of a stroke descending from left

Col. ii 1-3, 5-6 It is difficult to ascertain exactly where these lines begin in consequence of the damage already mentioned as affecting the ends of Col. i 2-5 2], a dot level with the tops of the letters and below it, on the line, the end of a stroke coming from left; followed by a sloping stroke hooked to right at top and bottom 7 abnormally cramped, of ω only the left-hand curve; between them what looks like a small ink-filled o with a stroke descending from its base α], an upright], the start of a stroke rising to right, followed by two traces on the line 3], the right-hand end of a cross-stroke cutting the top of o 4 ε anomalous, but not apparently ε], a tall slightly convex stroke 5 Between π and χ the lower left-hand arc of a circle 6], elements of an upright, with a hook to right at the top, followed by a letter extending below the line, possibly ξ 7], the upper end of a stroke descending to right, followed by a trace level with its top], a stroke descending left to right Between λ and ι a hole, above and below which traces suggesting the tip and foot of a tall upright, and at its lower right-hand side the end of a stroke from left 12], the tip of an upright with ink going to right from below its top 14], the tops of three strokes, compatible with a single ω, but perhaps representing two letters, e.g. εν, written unusually close together 16]ν anomalous], the edge of the lower left-hand arc of a circle off the line 17], the left-hand part of a small circle attached to the right-hand end of the bar of τ], the upper part of an upright 22], the lower end of a stroke descending from left], a hook, open to right, on the line, followed by elements of a slightly convex upright 23-24 The beginnings of these lines have been damaged by wet 23], rubbed; scattered traces (perhaps of three letters) at and slightly above the level of the tops of the letters together with one below the line 24]... possibly πια, but only two letters may be represented Between α and μ perhaps κοω, but both letters anomalous], a dot level with the top of the letters 25]... a stroke descending from left, followed by the upper part of a α or λ and this apparently by the upper part of another α or λ 26], rubbed; apparently α, δ, or λ

Col. i A calculation based on supplements which may reasonably be proposed for Col. ii ll. 9 seqq. leads to the hypothesis of a line of about 35 letters in that column. If Col. i was of the same width, nearly half at best has been lost on the left.

1 seq. One may guess διέσταλται, to give the sense 'x is distinguished from y, on the one hand, z, on the other'.

(In the sense of 'punctuate' διατρέλλειν and equivalent words and phrases are constructed with an assortment of prepositions, επί, ἐν, εἰς, κατά, μετά, μέχρι, or with none at all, but not, that I have observed, with πρός.)

3 μέρου(ς).

4 Pigres, since his name recurs at ll. 14 and 16 seq. and perhaps l. 21, is presumably the addressee of the poem commented on, or at least closely connected with him. Several bearers of the name are recorded, including two contemporary with Pindar (Hdt. vii 98; Suid. in v. and Plut. de mal. Hdti. 43). But no certain clue survives to show whether this fact has any relevance.

5 Since a verb in the first person singular would be apt to occur in a lemma, it may be remarked that no part of ποιείν is found in either Pindar or Bacchylides or any lyric poet except Anacreon. ἐποίησα might be a paraphrase of ἔθηκα, as, e.g., schol. Pind. Ol. vii 10, viii 21.

6 seq. (οὐ) ψευδῶς αὐτὸν ἐγκ[ω-μαζ- or εγκ[ωμ-αζ-?

7 Lemma: -ειον φέροι κεν.

8 (οὐ) ψευδῶς τὰς ἀρετὰς α[?

9 εἰς αἰσχρὸν apparently intended.

14], οὐμένου τοῦ Π.

15 κῆπρον is in Pindar regularly represented by κῆπτον, a form which, so far as I know, does not reappear uncompounded in any other writer. If it were certainly recognizable here, it might by

itself justify the ascription to Pindar of the compositions to which this commentary relates. But *καππρον* is multifariously ambiguous: *κἀππρον*, *κἀππτόν*, *σκάππτόν* as well as *σκάππρον*.

In case Δ]ός *καππρον* is thought of, it is to be said that *οσ* is probable but the preceding *ε* unsatisfactory, though I see no other more attractive reading. Δ]ός *σκάππρον* might be supported by *σκάππρον* Δ]ός (Pind. *Pyth.* i 6, *dithyr.* ii 7; cf. Bacchyl. iii 70), but Δ]ός *σκάππτόν* would still be an alternative acceptance.

20 τοῦτ' (έστι) τοίς ὕμνοις. Cf. Pind. *Ol.* ix 48 ἄνθεα . . . ὕμνων, Bacchyl. *ραε.* iv δαιδᾶν ἄνθεα.

Col. ii 3 *συνέστηεν*: I suppose here in commentators' usage 'introduce a subject, make mention of', said of the author.

5 Presumably *πεμπ-* though there is no sign of ink before *ε*. I cannot tell whether *-πε* or *-πω* is likelier; I am inclined to rule out *-πει* or *-ποι*.

6 The *υ* before *ουτως* seems to be mere error.

7 On the basis of the certain letters I should have guessed *μοῖραν ἐταίριω λάιας δαρεῖς[θ-*, but *λα* would have been written with an inordinately elongated *α* and I do not think the present appearance of the ink could have resulted from *μο* however damaged.

For the Doric *λάια*, which otherwise occurs in literature only at Pind. *Ol.* x 44, cf. IG vii 37 and Hesych. in *λαίαν*.

8 A line left blank between two sections of commentary, or comments on two successive pieces, is unexpected. According to normal practice either the *coronis* and *ἐκθεσις* by themselves would indicate the articulation or a heading would be inserted. Though commentaries are sometimes written in very broad columns there can be no question of the disappearance of a heading in this case.

There are other blanks, not readily to be accounted for, below.

9 seqq. Prima facie acceptable completions are: of l. 9 [*νεπερῖαι*, of l. 10 [*οκλαγ*], of l. 15 [*ηρεν*]. These supplements are minima in respect of sense, but as they would result in differences of written length which are perhaps greater than should be admitted between l. 9 and l. 15, the possibility of contraction in the former and of addition in the latter must be borne in mind. But it must be added that all the lines might be longer than as defined by the minimum requirements of sense.

9 seq. *πολλά μὲν δὴ σὺν χοροῖς* and *ὄραι δὲ σὺν ἐπερῖαι . . . ἀπύων* appear to be two unconnected lemmata. The first, since it has not been selected for comment, I suppose to have been adduced simply as the beginning of a piece, though I do not remember any other example of such a procedure. *ἀπύων* a favourite word of Pindar's, not found in the other lyric poets.

10 seq. *οὐκ ἂν λέγοι νῦν τ[ὸ κλάγ]ξεν ἐπ' αὐτοῦ τοῦ ἐπισπάστρου, οἶον[| ἐψόφη[ε]ν ἢ θύρα, ἐπὶ δὲ τοῦ θεοῦ, . . . λέγοι, the poet. νῦν, 'in this passage'.*

ἐπισπάστρου: a ring (*κρίκος*) attached to the door, used (and referred to) indifferently as *ἐπίσπαστρον*, 'handle', or *ρόπτρον*, 'knocker'.

From the comment it may be inferred (i) that the subject of *κλάγξεν* was not expressed, (ii) that both a god and a door were implied by, or at least were relevant to, the context. The mention of *Ἴστρος* and *Ἄρτεμις* below inclines me to guess that the god might be Apollo, and further (on comparison with the beginning of the second hymn of Callimachus), that the occasion referred to might be his return to some temple from his Hyperborean sojourn.

12 seqq. If we are to find here the grounds of the commentator's interpretation, something like *δοκεῖ γὰρ ἰσοδυναμεῖν τὸ κλάγξει τῶι κλάγξαι ἐποίησε* might be expected. (I have suggested *κλάγξαι* not *κλαγγῆν* because, apart from other reasons, the second would still leave the subject ambiguous.)

14 seq. The lection signs might be expected to indicate an extract from the poetical text, but it seems to me improbable that they do so here. Though I cannot follow the logic, the likeliest guess based on what remains seems to be *καθ' ὃν τρόπον ὑπακούσκειμεν ἂν τινος κρούσαντος*, 'as we should answer the door when someone knocked', or something not very far from this.

Taking *ὑπακούσαι-* in the sense most commonly found in commentaries, 'understand, supply (the sense)', I can make no progress. (For the use of the first person plural to express 'the reader' or 'people in general' cf., e.g., schol. Pind. *Pyth.* ix 107.)

15 ὄραι σὺν ἐπερῖαι, cf. Pind. *Pyth.* xi 10 ἄκρα σὺν ἐπερῖαι—)(Bacchyl. xiii 128 seq. *σὺν φα(υ)κυμ[βρότωι | δόι*.

16 seqq. Though I cannot profess to read anything but what I have shown, I have a strong

suspicion that *χειμῶ[* must have been intended and that the lemma was *χειμῶνι φρίσσοντι βλαβεῖς*. It must be admitted that, even after allowing for warping of the papyrus, [*νιφρίσσο*] looks too much for the gap to hold, but *φρίσσοντι* at least is, I think, unavoidably presented by ll. 17 seq., which comparison with schol. Pind. *Pyth.* iv 144 shows to be a comment of the tenor *τὸ φρίσσοντι δύναιται ἀντὶ τοῦ φρίσσειν ποιούντι*.

νοητέον 'to be understood as'.

If so much is accepted, it might be further conjectured that *πάλιν* and what followed was a statement that here was a second example of the usage seen in *κλάγξεν* above.

Besides Pind. *Pyth.* iv 81 compare Pind. *parth.* ii 16 seq. *χειμῶνος εθέει φρίσσειν Βορέας*.

19 Π[υ]δαρος., and perhaps *καὶ ἄλλοι δὲ ποιῆται* 'other poets besides' tell the same story, or the like. But *πῶλλοι* is an obvious alternative.

20 ἕως τοῦ *Ἴστρου* is ambiguous. It would naturally, in a commentary, be interpreted as 'to *Ἴστρου*', the last word being the end of a lemma cited by beginning and end. But in Greek of this sort it could mean 'as far as the Ister', and if it was the beginning of a sentence, as the absence of writing before it makes it appear, it would presumably have to mean this.

The blank in this line (and the apparently similar blank in l. 24) and the blank between this line and the next, which is greater than the space between any other two but not (as the blanks between ll. 7-9, ll. 26-28, are) sufficient for the insertion of a line of writing with the appropriate spaces above and below, are not explicable on the basis of any of the usual varieties of layout to be found in commentaries on poetical texts. The recurrence of *Ἴστρου* in l. 23 appears to preclude the possibility—the likelihood would anyhow be very small—of a new piece's beginning in l. 22, nor would such a hypothesis account for the rest of the peculiarities. The best explanation that occurs to me is that the copyist's exemplar was in some way defective and that the gaps were left to be filled in when an opportunity offered, but there may be a better that I have not thought of. I do not see how any could be verified.

(For a gap left in a column of verse equivalent to two lines with their interspaces see 2302 fr. 4, after l. 16; for a statement that something has been lost, 2295 fr. 28, ad l. 18.)

22 seq. A connexion between Artemis and the Ister is alluded to by Pindar (*Ol.* iii 25 seq.), whose text makes it clear that, like her brother, she was sometimes to be found among the Hyperboreans.

2637. COMMENTARY ON CHORAL LYRIC

Such of the following fragments as are sufficiently continuous to make it possible to form an opinion about their origin appear to come from a commentary on pieces of choral lyric and all may be compatible with such an origin, though one, fr. 35, would prima facie have been assigned to a commentary on lyrics of a different category. In the few lemmata I see no clue to the poet, who uses a conventional Doric and shows no obvious signs of lateness. The commentary seems pretty learned, quoting not only Ibycus and Pindar but also Akesander, Timaeus, Theodorus, and perhaps Philostephanus. The exposition, as far as I can follow it, seems rather rambling but no worse than in the general run of ancient commentaries on poetic texts.

The hand is a rather small upright uncial, practised but by no means handsome, of the same type as 1231, 1249, the Berlin *Didymus*, etc., and may be dated about the middle of the second century. Although there is no doubt about the identification, there is so much variation in the appearance of the writing from place to place that it is believable that more than one roll is represented. A general characteristic of what is preserved is the paucity of signs to articulate the text. Apart from *paragraphi*, the only internal sign is the inserted colon in fr. 13, 5. There are some blanks but they are not used consistently and appear to be fortuitous. On the other hand, the employment of the cross-head (fr. 1 (a) after l. 31, fr. 30 after l. 6) in addition to *diple obelismene* and *coronis* to mark major divisions goes beyond what is usual in commentaries on poetic texts, so far as I have observed.

Fr. 1 (a)

]μφαιοιωνχω.[
]εταικνυ[.]φαις.[
]αικροιονπτυχαίφα[
]ροιονενλεοντινους[.][.][
 5]κνωσερχεσθαιτον
]τ. ποτεμεγκυνηγε
]επιδειξαντατοις
]ωρα[.]καιτα
]νχαλεπον
 10]υκολομφησι
]α. . . ιπλειον
]αιδυσα
][.]σανχαλυ
]αιδιωσαν
 15]τισελπιστου
]λυκερααν
]λεικαυχ[]λπισηουτωσγλυ
]κεραγω[]σειεανειτιτυ
]χηιαιπε.[]νποδωνωσ
 20]περκαιο.[]ασεντηαθλ[
]σειεπαι[]βηγεγε.[
]ογαρικ[]κ.[.][.][
]πονουδι[
]αναγιω[
 25]νας αδηλ[
]τευωνα.[
]..[.]..ε.[.][.][
]..αυτ.[
]ιουτω.εκα[
 30]θοσγιεταιιοπ[
]πιτυχη []
] καλλ[.]ας []
]αιενεμοιπονοςοτοςειηαιδετις[
]βροτωνμενπτενωσφινιοιωνχω[
 35]ρ[.] καιλαθρα[.]ισενιπλησσειμοι []
]παντακαλω[.]δαεγωνδετιμ[
]ναυχαντιθεμαιπεριουτων[
]μεαιτιωνταμειζονα[
]ησιντιθεμ[.]ειρ.μαν[
 40]ιοενταμε[]
].[]
]ρου[]

Fr. 1 (b)

]ητ[
]νηροπαλο[
],εταικαια[
]ησκαιαπορρο.[
 5]ουδεκεφριδιποδακαταεσσα[
]νοδνοφειοιναχεεσσινου[.
]ρεσιτ[...υμονουδεγαρανφη[.
]χενταστουιδιποδοςπανουρ[
]ουδειτοιςτηςινουσπαθημα[
 10]κατεχοιτ[...]ετησεταιου[
]ρωστονον[
]νοιδενι[
 ..]τοιουδ[
 ..]ονκα.[
 15 ..]τονερ[
 ..]δισφυρω[
]α.ωνλοχ.[
 ..]αιοεισε.[
]νεδρανπολεμ[
 20 ..]..σθεωρησα.[

Fr. 1 (a) and Fr. 1 (b) have on the back vertical fibres which have a strong enough resemblance to make it credible that the two pieces stood in the same column. But I cannot verify this and it must be remarked that there is a distinct variation in their writing and that the resultant column would have over sixty lines.

(a) 1], ε is the natural interpretation, but it is close to the edge and in the context I presume υ must be preferred φ is anomalously angular in its lower right-hand part but α is not acceptable [., the lower part of an upright descending below the line; ρ likely 2], the upturned tail of a stroke descending from left [., a dot level with the overhang of ε 3], the lower end of a stroke descending in a curve from left 4], the extreme lower end of an upright descending below the line 8], two traces, one above the other; possibly χ Between α and κ there is a worm-channel in which there may be room for ι, though there is now no sign that there was anything 9], the right-hand edge of a circle 11], the top of a circle below the general level, followed by the upper end of an upright; perhaps υ, or two letters may be represented Between α (for which I cannot rule out δ) and ι (which might be the right-hand upright of η or υ) there appears to be a cross-stroke, as of γ, with the tip of an upright against its right-hand end 12], the lower end of a stroke descending from left 19], the edge of the lower part of an upright descending well below the line; ρ likely 20], an upright sloping slightly to left 21], apparently the top of a loop. There is room for a narrow letter between this and the preceding,

though now no sign that one was written 22], a dot level with the tops of the letters [., the tip of a tall upright, presumably φ or ψ 26], the left-hand arc of a circle off the line 27 Partly stripped, γενε[appears acceptable. Before this scattered traces which might represent simply λων with no whole letter missing 28 Before α the left-hand arc of a circle, followed by the feet of two uprights, rather close together and the first descending lower than the second, followed by an upright; not prima facie ω, though I cannot call this impossible [., perhaps the bottom left-hand arc of ο, but the top half of ο should be visible 29 Between ω and ε the lower left-hand arc of a circle off the line and a nearly horizontal stroke on the line; ε acceptable for the first, δ for the second 31 Below to left of the dipole traces no doubt representing a coronis 39], perhaps the tips of the left-hand apex and the upright of ν Between ρ and μ a trace compatible with the top left-hand arc of a circle 40], apparently a dot about mid-letter. The letter must have projected to left of the general alignment

(b) 1 What I have taken for η might be a badly made κ 2 Of ηη only the lower, of πα only the left-hand and right-hand parts 3], the lower end of an upright well below the line; the spacing suggests φ or ψ 4], prima facie τ 6 There is ink not accounted for on the first ε and perhaps on the second ε of χεεε. Both may be cancelled 7], a dot level with the tops of the letters 9 Of ηη only the tops 14], a dot level with the tops of the letters 15], the right-hand end of a cross-stroke touching the cross-stroke of τ 17 α on the underlayer; followed by the top of an upright and a dot to right of this. See comm. [., a trace compatible with the top left-hand arc of a circle 18], the lower part of an upright, descending a little below the line, with ink across its top; perhaps a corrected or deleted letter [., the lower part of an upright descending well below the line 20], a dot level with the tops of the letters closely followed by another; from the spacing I should guess that the second might represent α Of εα only the bases; followed by a dot on the line

Fr. 1 (a) 1 seq. υ]ύμφα and ν]ύμφαια can hardly be avoided, but I cannot see how they are related to one another.

3 seq. Κρονίου πτωχαι recalls Pind. Ol. iii 23 χάρος ἐν βάσσαις Κρονίου Πίλοπος (taken, as by Aristarchus, to mean χάρος Π. ἐν βάσσαις Κ.). But here we appear to be told of a feature not of Olympia but of Leontini. (A Sicilian Κρόνιον, of which the position is not specified, was the scene of a Carthaginian victory in 383 B.C., Diod. xv 16.)

5 seqq. I should guess πυ]κῶς and suppose that what is being said is: X often went to . . . and once when hunting (there he bagged . . . and) exhibited it to . . .

9 seq. Perhaps χαλεπόν contrasted with εύκολον or equated with οὐκ εύκολον. δυσα-, l. 12, might have some relation to these, e.g. δυσα]ρεστ-.

13 seq. αὔχα γλυ]κερά looks likely. An (alternative) interpretation of the lemma of which these words were part may be supposed to be recognizable in ll. 17 seqq., ἢ οὐτως γλυ]κερά γίν]εται ἢ καύχη]σε, ἐὰν ἐπιτύ]χη. Since it may be inferred that the lemma also contained the word (or sense of) ἐλπ]ις, it is justifiable to guess that it was to the effect that 'if hope of success is realized, it is delightful to be able to glory in it', or could be taken so.

αὔχα is, as far as I can discover, an extremely rare word, being recorded only in Pind. Nem. xi 29 (plur.) and Hesychius αὐχάν [sic]. Both the Pindar scholia and Hesychius use καύχη]σις to interpret it. It is remarkable that the author of the poems to which this ὑπόμνημα refers should have employed it twice in consecutive pieces.

15 ἐλπ]ις . . . 17 ἐλπ]ις.

16 seq. αὔ]χεϊ καυχ]άται, cp. αὐχ]εῖν καυχ]άσθαι Hesych. [I call attention to the schol. on Pind. παε. ii 37 which offers δ αὐχ]οῦσαν as one interpretation of ἀλκ]αι . . . ἀνδρ]ῶν, without pursuing this oddity at present.]

18 εἰτιτυ]χη, leg. ἐπιτύ]χη, which was rightly transmitted in ll. 30 seq. ἐ]πιτύ]χη.

19 seq. I presume ἀπερ, to be elicited from ὤσπερ. ποδῶν perhaps indicates πόδ]ις.

20 seq. ἀθλ]ή]σει. This word, along with some of the preceding phrases and the possibility of κικ]ῶν in l. 22 and ἀρι]τεύων in ll. 25 seq., raises the question, whether the piece commented on was an epinician, but without more evidence I do not see how it can be answered.

24 ἀναγνω]σκ- perhaps implies a variant reading.

29 seq. ἀγαθός?

32 Καλλί[ι]ας: this is a form of heading to which I can adduce no exact parallel. The titles of tragedies and dithyrambs, consisting of the simple name of some legendary character, or the titles of comedies and late tragedies, consisting of the simple name of an historical character, are not of the same nature. Unless the 'poem to Gorgias' attested for Ibycus (schol. Ap. Rhod. *Arg.* iii 158) is to be supposed to have been called Γοργίας, the nearest I can find to Καλλίας as the name of a piece written to a presumably contemporary acquaintance is the form of reference found at the end of a good number of the scholia on Pindar's Olympian and a couple of Pythian odes, e.g. τέλος Ἀρκεσίδαου *Pyth.* iv. But nowhere in the παράδοσις of either Pindar (or his scholia) or Bacchylides does the honorand appear in the nominative (but always in the dative) in the heading.

33 If αἰὲν ἐμοὶ πόνος οὗτος εἴη means 'let me always have this labour', and, since οὗτος seems to be taken up by περὶ τούτων, l. 37, it seems that it must, the words can hardly have been the first of a piece. There is nothing to which οὗτος (or περὶ τούτων) can refer. The inference would fall, if it could mean, 'let this man' (presumably Callias) 'always be my labour', but, whether or not this is a possible mode of expression, it appears to be precluded by περὶ τούτων.

αἱ δὲ τις βροτῶν μ' ἐνίπτει: from the paraphrase in ll. 37 seqq., εἶ[με] αἰτιῶνται, μελίζονα[. . . καὶ] χ[η]-
 ρων τίθεμαι[α], it seems clear that the apodosis is, ll. 36 seq., ἐγὼν δ' ἐτι μ[ε]λίζω[ν] αὐχάν τίθεμαι. But what is to be made of πάντα καλω[. . .] ὅα which follows the other paraphrase of the protasis, l. 35, [εἰ τ]ις ἐπι-
 πλήσσει μοι? Perhaps one should reckon with less continuity in the lemma than is obvious at first sight.

Cf. *Il.* xxiv 768 εἴ τις με καὶ ἄλλος ἐνίπτει.

34 seq. Cf. Hesych. in νόσφιν· χωρίς, ἀνευ, λάθρα, κτλ.

35 ἐνιπ-, leg. ἐπιπ-; ἐνι has come in from ἐνιπτει. Cf. Hesych. in ἐνιπή, ἐνιπηί, ἐνιπτεν.

36 δ' prima facie in apodosis.

37 αὐχάν in this case and with this vocalization (and accent) in Hesych. Cf. on l. 13, above.

αὐχάν τίθεμαι: cf. θέσθαι ληροσύναν *Soph. Antig.* 151 θέμενοι συγγνωμοσύνην id. *Trach.* 1265. The active at *Pind. Pyth.* iv 276 ἀμφὶ Κυράνας θέμεν σπουδῶν ἅπασαν.

περὶ τούτων I suppose part of the lemma, though not repeated in l. 39. Otherwise I presume εἶ με τούτων αἰτιῶνται would have been said.

40 ἰόντα (nearly always qualifying εἰδηρον) is explained in the Homer scholia as μέλανα and may be so here.

Fr. 1 (b) 2 ῥοπαλο[and ῥοπαλ-, l. 4, seem to support one another, though πα could be otherwise interpreted in the first place and ροτ would be taken to have been written in the second.

5 seqq. The lemma, written without indication that anything has been omitted, may be reasonably supplemented to read: οὐδὲ κεν Οἰδιπόδα, καταεσά[με]νος δυσφείων ἀχέεσσαν Ἰνοῦ[ς, -]ρέου[σ]ο θ]υμῶν. Of this apparently a double interpretation follows: (a) οὐδὲ γὰρ ἂν φησε[ι] -]χεν τὰς τοῦ Οἰδίποδος πανουρ[γίας] (b) οὐδ' εἰ τοῖς τῆς Ἰνοῦς παθήμα[σιν] κατέχου[το, ἀπο]ετήσεται τοῦ [ἐ]ρωτος του[ν]. 'Though he donned the dark woes of Ino, he would not . . . the heart of Oedipus', meaning 'he will not give up his criminal passion, in which he resembles Oedipus, at any cost'. There is much that is odd and even incredible in this but I can do no better with the evidence as it stands. (It may be worth pointing out, that without the lead given by the commentator, a quite different articulation of the words is available, which gives a no more attractive result.)

6 δυσφείων: hitherto only at *Bacchyl.* xvi 32 and Hesych. in δυσφείη.

It is difficult to imagine how the misfortunes of Ino could be relevant as a threat to a male person or what particular propriety there could be in bringing Ino and Oedipus into connexion.

7 φησι: I presume, the poet not the character in the poem.

16 Though the *paraglyphus* under l. 11 implies a new lemma, φφρω[appears to indicate that reference is still being made to Oedipus and this in turn suggests the possibility of αὐ]τὸν κατ[ε]χ-, l. 14, and ἐρ[ω]τ-, l. 15.

16 seq. πο[λ]έ[μ]ιων λόγ[ον] indicated by l. 19 ἐ]νέδραν πολεμ[ί]ων. The ink is illusory.

Fr. 2

δαθανα[

τουτω[

ετρα.[

ροροτι[

Fr. 2 3 [, the bottom left-hand arc of a circle; φ not acceptable

Fr. 3

]αλο[

]χρον[

]αιτ[

]πιγε.[

5]αιου[

Fr. 4

]δ

].

]υμα

]του

5].ην

]κοι

]ορ

Fr. 3 1], γ or, as I think likelier, the right-hand parts of τ. This and the following α larger than normal 4], the end of a cross-stroke from left touching the angle of π; ε suggested [, the start of a stroke rising to right

Fr. 4 5], the right-hand end of a cross stroke as of γ or τ 7 ο has unexplained ink within. α) may be a preferable interpretation

Fr. 5		
Col. i	Col. ii	Col. iii
	(a)	(b)
		]ανε
		]γγ[
		]κα.ρ.[.]ρ
5		]βυκοσετερω
	]αν.[	]ποχθονοσεε
]ερ[	..[.]ανβαθ[	]εραταμωνα
]θε[	..]ανδροσε[	]περικυρηνης
		1a α[
		1b .[
]ων	τονπε[.]τουτρ[.]	]φαλουμιθον
5]με	10 αναιρω[.]φηςυ[.]	]υτονεπιτεθριπ
]ετυ	πονοχ[.]ιθαιμ[.]	]αδυοπαραβα
]ροσ	τωνι[	]νοντμαιοσδε
]νοσ		]ειναιθεοδω
		]καλληλοισ
	15]..[.]βριμον	ρακ[
	(c)	
]..[
		]..[ ]κα..[
		]ο.. αδασ[
		]λοποδανο[
5		]η.ινδεδαμασθαι[
		]τονπηγαονο[
		]υριενγπεριαγα.[
		]νκαιακρα[]αι[
		]ονομαζογ[]..πιν[
10		]λυμπιονικ[]κοριν[
		]ησδε.[]ω.[]ου[
		]σι.[]ιτης[
		]δειδα[
		]ρτι[
15		]ασε[

Fr. 5 The level of (a) relatively to (b), and simultaneously the interval between them, is deduced from the supplements in Col. ii 7 seqq. The fibres do not run across, since there was a 'joint', barely discernible in (a) but obvious towards the left-hand side of (c), about in the middle of the column. The location of (c) relatively to (a) as shown depends on the vertical fibres. There is nothing to show their distance apart.

Col. i 1: headless, ρ and other letters possible 7], the foot of an upright followed by the foot of an upright hooked to right; if one letter, η rather than π

Col. ii (a)+(b) 4 Between α and ρ the lower right-hand arc of a circle 6], the bottom arc of a circle]π, only the foot of the right-hand upright 7], a trace well below the line; ρ, φ among the possibilities 15], a cross-stroke level with the tops of the letters

(c) 1 seq. See Addendum 2 seqq. On the left-hand side the ink has in great part disappeared 3], a short upright 4 ρ slightly odd, but I do not think α, however much damaged, admissible 5], the right-hand arc of a circle Between η and ε a trace suggesting the right-hand end of a cross-stroke level with the tops of the letters Of ε only a trace of the foot 7], presumably θ, though the remains would not naturally be taken for this. If correct, θ[ο must be posited. See Comm. 8], the lower right-hand arc of a circle Between ι and α there are traces compatible with the left-hand part of the cross-stroke and the foot of τ, but it would have been inserted at a lower level than the rest], traces in the interlinear space 9 ρ[is anomalous and μ might be possible 11], the apex of δ or λ suggested ε], though there is a trace at the middle of the curve, I am not sure that ε should not be read as ο. It is followed by a trace on the underlayer at mid-letter which might represent the left-hand stroke of υ After ω the top and foot of an upright; if part of a broad letter, no whole letter missing 12], the left-hand arc of a circle

Col. iii 1a corresponds to Col. ii 8, 3 to Col. ii 10, and after this the two cols. correspond line to line. I therefore take the trace under α, Col. iii 1b, to represent the left-hand end of an obelus or something of that nature, not a line of text. It is to be noticed that the alignment is different from that of the rest

2], the lower end of an upright descending well below the line. There is room for a narrow letter between this, if it was ρ but not if it was φ, and α 3], the lower left-hand arc of a circle off the line 4], presumably δ but represented by a short arc of the left-hand side of a circle off the line 6], a dot on the line

[Addendum. A scrap consisting of two detached fragments located by both horizontal and vertical fibres, has been attached to the top of (c), so that the first four lines now are:

1a]..[.]
1b	]πιων.[]ερε	[
1c	]εσχθ[.]α	[
2	]..[ ]καιεκ[

κτλ.

1a On the line the curved end of a stroke descending from left, followed at an interval sufficient for a narrow letter by the lower end of an upright well below the line 1b], the foot of an upright; if π, no whole letter missing 1c], a dot level with the tops of the letters and below it, below the line, the foot of a stroke hooked to right, followed by the lower right-hand arc of a circle; ξο would be a natural interpretation]

Fr. 5 Col. ii (a)+(b) 5 seqq. Ibycus may well be the author of the following quotation, of which the recognizable parts, as α]πό χθονός ες . . . βαθ[ύν α]έρα τάμωνων, would be appropriate to Bellerophon. Since (c) 6 seqq. refer to Pegasus, it is a natural speculation that (c) should be placed above (a)+(b) instead of below, but I do not think that the external evidence is compatible with that location and there is no certainty about the application to Bellerophon.

6 α]πό looks more probable in the context than υ]πό.

7 Cf. βαθύν ήερα τέμων Hom. *Ily. Dem.* 383, βαθύν δ' αϊθέρα . . . τάμωνων Bacchyl. v 16 seq.

7 seqq. The subject seems to be Geryon. The change would be abrupt and (perhaps owing to the loss of the left-hand margin, which might have contained a paragraphus) not marked, unless the absence of a conjunction before or after Acesandrus counts as an internal indication. It may be noted

that the stories of Heracles and Geryon and of Bellerophon, Pegasus, and the Chimaera are brought into proximity in Hesiod's *Theogony* and on the throne of Amyclae (Paus. iii 8, 7).

7 seq. Α[κκ]εανδρος [ν .]περί Κυρήνης. This work consisted of at least two books.

9 seqq. τὸν πε[ρὶ] τοῦ τρικεφάλου μύθου | ἀναίρων | φησιν [α]ὐτὸν ἐπὶ τεθρίππου ὀχ[ε]ῖσθαι μ[ε]τ[ρ]ᾶ δύο παραβατῶν . . . , a new fragment to be added to Jacoby, *F.H.G.* iii B no. 469.

τοῦ τρικεφάλου: cf. Hes. *Theog.* 287 τρικέφαλον Γηρυονῆα (τρικώματος Aesch. *Agam.* 844).

μύθου ἀναίρων: other rationalistic explanations are listed in P-W s.v. *Geryoneus* 1289.

12 Τιμαίος and 13 seq. Θεόδωρος . . . I suppose also to be adduced for statements about Geryon. Since Timaeus may well be the historian of Sicily, I remark that fr. 15 has no appearance of belonging to this neighbourhood.

15].[.]βρινον: I cannot recognize μεσημβρινόν (or -αμ-).

Col. ii (c) 4]λοπόδοσ[: various articulations possible; if -λοπόδαν, only ἀελλοπόδης (Oppian) and ξυλοπόδης (Herodian. *Ephim.*) hitherto attested, but these go to show that -πόδης is liable to take the place of -πους and there is a considerable choice of words ending in -λόπους.

5 φησιν seems possible.

δεδαμασθαι is puzzling. As a perfect it would be a late form for the early δεδημησθαι. Articulated as δὲ δαμάσθαι it would appear to contain a late form of the present, based on a misunderstanding of an early form of the future.

6 The appearance of the name Pegasus prompts the guess ἀελλοπόδαν above, ἀελλόπους being applied to horses by Simonides (fr. 7) and Pindar (*Nem.* i 6). ἀελλοπόδης of the hare Oppian, *Cyn.* i 413.

7 Δο[θ]ρις ἐν ᾗ περὶ Ἀγαθ[ο]κλέα: add to Jacoby, *F.H.G.* iia no. 76.

9 seqq. Πω[δ]αρ- 'Ο]λυμπιονίκ[αις . . . Κοριν]θ-, the reference is presumably to *Ol.* xiii.

Col. iii 4 Ἀλεξανδ[ρ]- hardly to be doubted, though the trace of the last letter would not naturally be interpreted as δ.

Fr. 6

(a) . . .
].[.].[
]. a traces[
]ενκατη[
]θεοφιλε[
 5]σοτιποτ.[
]. αναφω[
]. μαιτα .[
 (b) . . .
]. αθ .[
]. ναιο .[
]. β[

Fr. 6 has a general resemblance to fr. 5 strong enough to make it likely that it comes from the same region, but I cannot suggest any particular relative position. (b) stood at an indeterminable interval below (a)

(a) 2 Most of the surface has gone on both sides of a 6], on the line the end of a stroke coming from left 7], the tip of an upright], the upper end of a stroke descending to right, e.g. υ, χ

(b) 1], a trace below the line, followed by two traces, one below the line, the other to its right on the line, compatible with, though not specially suggesting, the right-hand sides of the lower loop of β], traces of the upper end of a stroke descending to right 2], the right-hand end of a cross-stroke slightly above the general level], a dot level with the top of the letters 3], two traces level with the tops of the letters; perhaps two letters represented], the top of an upright

Fr 6 (b) 1 βαθυ[acceptable.

Fr. 7

. . .
]. cv .[
]χαλκιδεων[
]σπρηγη[
]απουκίας[
 5]ορ .ιαπο[
]νωσκυμ[
]πιτοισομμ[
]ορυσσεταιδε[
]. εταιμε[.]ξω[
 10]οσοποθος[
]φησινω .[
]ερω[. .].[
].[

Fr. 7 1], the foot of a stroke turned to right 4], the upper part of an upright 5 After ρ the lower part of an upright with foot hooked to right, followed by a dot opposite its upper end; not ε 7]σ, no trace of the cross-stroke, but I see nothing likelier 9], the upper end of a stroke rising from left 11], the upper left-hand angle of η or υ

Fr. 7 2 seq. Possibly a reference to a Chalcidian colony and its colonizer. But κυμ[in l. 6, as will be seen, is likely to be κῆμα not Κύμη.

6 Though no details are recoverable, I am fairly confident that κῆμα must be recognized here and κορύσσεται at l. 8. Compare *Il.* iv 422 seqq. and *Ap. Rhod. Arg.* ii 70 seq. Moreover, the scholion on the second, καθάπερ . . . μετεωρίζμενον, taken in conjunction with *Il.* ix 6 seq. κῆμα . . . κορβύεται and Hesych. κορβύεται . . . μετεωρίζεται . . . , leads me to believe that κορβύεται με[τ]ρωρίζεται cannot be far removed from what was written in l. 9. But I can give no account of how ἐ[πὶ] τοῖς ὄμμα[σι], if that is to be recognized in l. 7, fitted these surroundings.

Fr. 8

. . .
] [] [
], γαληνοῖς [
] νω . . . αφ [
] ατ ε . ονδεπια [
] ωτ ρ τ [.] δ [.] ξ [
 5] αλυμμασι [
] ενοις ν [. .] . . [
] ονσυγενικω [
] εκυσελλι [.] ει τ [
] [.] χαλκουμις [
 10] . ωστοτ [
] . ρουδις [
 . . .

Fr. 8 Rubbed in some places, eaten or flaked off in others
 1], the edge of the lower part of an upright . [, the left-hand end of a cross-stroke level with the tops of the letters, with the start of a stroke rising to right below it; ζ not particularly suggested
 2] . . . , a trace at mid-letter, perhaps representing ε, followed by signs which I cannot plausibly combine; the first could be taken as π (but the cross-stroke is unusually thin), after which comes what looks like the upper part of τ having a small comma above the upright and a short convex stroke attached to the right-hand end of the cross-stroke. There is more than the usual interval between this and ι. Another combination might be] . ι κ η . Between ω and α the foot of an upright, the turn-up of ε or the like, the lower end of a stroke descending with a very gradual slope from left . Of ρ only the top left-hand corner; ρ or ε may not be ruled out . 3 Of] α only the tail; λ possible . Of ε only the top. It is followed by a faint trace compatible with the foot of ι . Of ο only the left-hand side 4] ξ [, of which only the top and bottom, might be interpreted as ι like that at fr. 12, 11 and elsewhere 6 After ν perhaps the top left-hand corner of ρ . [, the lower left-hand arc of a small circle . 9] . , part of a cross-stroke, as of γ . 11] . , an upright . [, perhaps the central part of κ

Fr. 8 3 I can neither rule out nor verify βε]λπειον.

5 κ]αλύμμασι[.

8 ν]έκυσ .

11 ειδ]ήρου? δισκ[-?

Fr. 9

. . .
] αντ [
] νηρε [
] μαχεσθ [
 .] ετα . [
 5 .] ιπε [
 .] ινα [
 .] θειν [
 . . .

Fr. 9 2 . [, the edge of the left-hand arc of a circle . 4 . [, perhaps the left-hand side of γ or π, but slightly anomalous for either . 7 . [, the right-hand arc of a circle

Fr. 10

. . .
] ντωσδ [
] . ωνηγη . [
] ωσφιλοστ [
] . αμωντ [
 5] εβξενου ζ [
] πυθμενα [
] κκυριω [
] αιοιονπυ [
 . . .

Fr. 10 1] . , a dot at mid-letter . 2] . , the upper part of an upright . [, the foot of a stroke descending well below the line . 4] . , the right-hand end of a cross-stroke touching α near the top, below it the foot of an upright

Fr. 10 3 seq.] ωσ φιλοστ [έφανος ἐν τῶν περὶ τῶν παραδόξων πο]ταμῶν, or words to the same effect, is suggested by Athen. 331 d.

5 Presumably a mention of Herennius Philo of Byblus, whose name is found mis-spelt in various ways.

6 πυθμένα[suggests πυ[θμ- again in l. 8.

Fr. 11

. . .
]περ[
]νουθολ[
]ποσιτυπτω[
]ετωνω .[
 5] .ωνποσινα[
] .οροσαβραβ[
]αρμαν[
]ωναι .[
]νειρ[
 10]ηστω .[
] .νον .[

Fr. 11 2 Of λ[only the left-hand stroke. See Comm. 3 Of]π only the foot of the right-hand upright 4 .[, an upright 5], the foot of an upright 6], the upper end of a stroke ascending with a gradual slope from left Between ll. 6-7 a dot perhaps representing a *paragraphus* 8 After ε (of which only the tip) traces suggesting a cross-stroke level with the tops of the letters 10 .[, the upper end of a stroke descending to right 11], a trace above the general level, too close to ν for φ .[, the lower left-hand quarter of a circle

Fr. 11 2 Although λ is the natural interpretation of the last sign, the presence of]ποσιτυπτω[, l. 3,],ωνποσινα[, l. 5, and αβραβ[(which might represent ἀβρά β[αυ-]), l. 6, perhaps makes it worth while to consider the possibility that νοθον should be recognized. This otherwise unique word is cited by Herodian from Hesiod (fr. 48) in a context that shows that it relates to the noise of feet stamping.

For another ν with a similarly oblique first stroke compare the second in l. 5.

Fr. 12

. . .
 (a) . . .
] .[
]του[
]αν .η .[
] .ιλουεκ . .[
 5] .στονφονον
 (b)] .αιεπιτηρησων
]θεοις . .[]νπεργαμων
 εντοςθενιλιρ[] .ναεμελετον
 τρωιλονεκτ[]λεωσεντω
 10 τουθυμβραιουι[]φουνπαιδα[
 θεοιζομοιονθε[] .τοσιλιουι
 δρυμενοιτο[] .νωδιατα[
]απροειρ[]αδελφ .[
]θαια .[]νωνοι .[
 15] .ερεσαδε[]κτορρ[
] .ιτρωιλ[] .τουπ[
]κασι .[
]αδελ[
] .[

Fr. 12 The level of (b) relatively to (a) is fixed by the cross-fibres. There is no external evidence about the distance between them, except the count of letters which, to judge by the complete lines, varies too much to afford more than a check on supplements

There is a 'joint' visible at the beginnings of (b) 8-12

3 Above α an incomplete angular sign in the hand of the text, not unlike λ or the right-hand part of μ, though not particularly like those of this writer Between ν and η the left-hand arc of a circle .[, the bottom right-hand arc of a circle 4], traces of an upright, off the line .[, the start of a stroke rising to right, followed by the lower part of an upright descending far below the line. A narrow letter might be lost between them 5], the right-hand arc of a circle 6], a dot level with the tops of the letters 7 . .[, the foot of an upright followed by a dot on the line; perhaps only a single letter 8 Above the first ν a heavy dot or short horizontal stroke. See Comm.], the top of an upright with a trace to left below the tip 11], a dot level with the tops of the letters 12], the right-hand edge of an upright or slightly concave stroke, off the line 13], the left-hand edge of the upper part of an upright 14 α .[, a dot on the line ε .[, the start of a stroke rising to right 15], a dot level with the tops of the letters 16], the top right-hand arc of a small circle level with the tops of the letters], the right-hand end of a cross-stroke touching τ at its left-hand angle

Fr. 12 6 Since what follows appears to relate to a past act, the killing of Thoilos, I am at a loss to account for the future form in ἐπιτηρήσων. Apollod. *Epit.* iii 32 has Ἀχιλλεύς ἐνεδρεύς ας Τρωίλον ἐν τῶι τοῦ Θυμβραίου Ἀπόλλωνος ἱερῶι φονεύει.

7 On the basis of 10 seq. παιδα θεοῖς ἐκ[ελο]ν looks like a reasonable guess here. I am not sure that παιδα is quite long enough and εκ is unverifiable, though I think acceptable.

7 seq. I suppose περιγῶμων ἐντοσθεν Ἴλιου, comparing the similar περιγῶμα Τροίας at Stes. fr. 15, 3 PMG and often in Euripides. But ἐντοσθεν cannot be correct—the temple of Thymbraean Apollo was certainly outside the walls cf., e.g., Hesych. in Θύμβρα—and must be altered to ἐκτοσθεν. I am not sure that the correction has not already been made by the copyist. The mark above ν mentioned in the app. crit. may represent the tail of κ—the rest will have been lost with the surface which has here broken, or been eaten, off—and there is a blurred stroke through the upper part of ν, which may represent a cancellation.

8].ναειλεν: there can be little doubt that ἀνείλεν is intended, cf. schol. Lycoph. Alex. 307 ἀνείλεν ἐπὶ τῶν βαμῶν.

9 ἐκτ[ός τῆς πό]λεως appears to be the sense but it is too long, if ἐκ[ελο]ν is chosen for l. 7. I am inclined to think it is the second which is too short.

10 [ερω]ι, cf. loc. cit. on l. 6. οὐν implies the beginning of a sentence immediately before. The simplest I can think of is ἐν τούτ]ωι, but this appears to be too long.

11 seq. ἰδρουμένοι seems to imply θε[ο]ι.].τοσ defeats me, since the trace before τ, slight as it is, seems quite irreconcilable with either κ or ν.

13 ἀδελφ[.]. Again in some form at ll. 15, 18. If ἀδελφῆ], perhaps a reference to Polyxena.

15 *E]κτορο[ς.

Fr. 13

].ατ[
].ησνηεκτ[.]ρε[]
]υσημητονεκταρ
]τοιο[.]τονενπειθη
 5]ςῖουσιν·καιγαρ
].νκαιγαραν
].νεναισιον
]αυτο[.]

Fr. 13 2]., a corrected or cancelled letter surmounted by the base of a circle 6]., elements of the upper part of an upright, followed by the left-hand arc of a circle 7]., a dot level with the tops of the letters 8]., a dot, presumably the tip of an upright, above the general level

Fr. 13 2 seq.].ήσν<ι> νέκτ[α]ρ or νεκτ[α]ρε[- seems to be part of the lemma, νῆσση τὸ νέκταρ of the comment.

4 τοιο[ς]τον. ἐπειθη presumably the adjective, but it is found as a proper name.

5 The *trema* indicates the articulation]ς ἰσθεν.

5 seqq. και γάρ] . . . (ἐν)αἰ[σί]ον lemma, και γάρ ἀδ]].ν ἐναισιον or].νεν αἰσιον comment.

Fr. 14

].[
].υκο[.
].νοικα[
]υλεγεινα[
 5]νονοσεστ[
]τοδε[.]ε[.
].κυπε[

Fr. 14 2]., the lower end of a stroke hooked to right, well below the line, with a faint dot, level with the tops of the letters, above to right; presumably β 3]., the middle part of an upright? 3]., an upright 6 [.], I am not sure whether εϋ might not be an alternative interpretation 7]., the left-hand end of a cross-stroke, level with the tops of the letters 7]., the lower right-hand arc of a circle ε[ι, only the upper left-hand central part, but not, I think, ρ

Fr. 14 2 'I]βυκο[suggested.

Fr. 15

]αδωνν[
]κελικαγε[.
]κελι[.

Fr. 15 2]., the upper left-hand arc of a circle; ο or c 3]., a trace just off the line compatible with the left-hand end of the loop of α

Fr. 15 1]αδων γων[αἰκῶν as, e.g., Pind. Ol. iv 20 Λαμνιάδων γ. 2 seq. Cε]κελικά . . . Cε]κελι[α].

Fr. 16

]]
]ρασε[.
]μαμορο[
]μμουτο[
][.]. αι[

Fr. 16 1]ρ, only the right-hand part of the loop; φ may be possible 2]., γ or the left-hand angle of π, followed by the extreme top and bottom of an upright and a trace, near the line, of a stroke apparently descending from left. Three letters in all might be represented, though I think π.[likeliest 4]., the top of a stroke curving to right, e.g. κ, υ

Fr. 17

].φιδ[
]ραβιωα[
]νφηει[

Fr. 17 1 I do not know whether φ might not be a badly made ρ

Fr. 19

]μων[
]ολλω[

Fr. 21

.ρ[
]ογκ[

Fr. 21 1], a dot on the line left-hand arc of a circle

Fr. 23

]κ[
]γαρτ[
]ωα[
]τρ[

Fr. 23 1 Of κ only the base; two letters, e.g. αε, might be represented 3], the foot of an upright

Fr. 18

].αλ[
].εωηη[
]τησπερ[
].καιπ[
]τα τοθ[

Fr. 18 1], a short upright, off the line 2], a trace compatible with the right-hand central part of θ 4], the right-hand tip of a cross-stroke level with the tops of the letters], a dot just off the line

Fr. 20

]υμνο[
].ξ[

Fr. 20 2], the upper end of a stroke rising from left], a small hook open to right, off the line

Fr. 22

]προτ[
]αλυσ[
]πε[
].ει[

Fr. 22 1], apparently a stroke descending to right from the right-hand end of the cross-stroke of τ 2], the upper left-hand arc of a large circle, presumably θ, possibly ε, either anomalous 3], a backward-sloping upright, perhaps υ 4], the right-hand stroke of δ or λ], a dot near the tip of ι, perhaps representing τ

Fr. 24

]ερο[
]τονπα[
].υεε[
]αιδατε[
5]κτοσυρα[

Fr. 24 1], the top and bottom of an upright 3], perhaps the bottom right-hand corner of β, but possibly only a rather angular ο Beyond ε a cross-stroke as of τ. I cannot tell whether ετ[or ε[.]τ[should be recorded 4 I cannot rule out θ[

Fr. 26

]. . . εοντα στου[

Fr. 26 Up to the second upright of υ broken off and not now to be found. I have a note that the first letter may be ο, the third λ, but I cannot now check this

Fr. 25

]πε[
]αιω[
]ηιαλκ[
].[.]

Fr. 27

] . . . καπ
]χχανον
]αιση
]εβρο
5]ηρος

Fr. 27 1], the right-hand arc of a circle

Fr. 27 1 seq. Καπ|φ.

Fr. 28

].[
].θεο[
]υμε[
]τηρ[
5]ευστο[
].ων[
]ξ[

Fr. 28 I am inclined to think that this may have stood somewhere above or below the right-hand side of fr. 1 (b)

1 The right-hand arc of a circle 2], an upright 3], a low upright with a stroke going to right from just below its top 4], the upper part of an upright 6], nearly flat on the line the right-hand end of a stroke coming from left 7], a short arc of the top of a small circle, followed by a short stroke descending to right at mid-letter; perhaps two letters represented

Fr. 29

]πεν
]χηλι
]αστε
]ος.
 5]υ

Fr. 29 4 Ink after ε not accounted for

Fr. 32

] τεκυ[
] γοργια[
]. .[

Fr. 32 3 A trace suggesting the right-hand arc of a circle, off the line, followed by an upright

Fr. 32 2 Ibycus is credited (fr. inc. 8 PMG) with an ὠδή εἰς Γοργίαν but the name is too commonplace to be regarded as a clue.

Fr. 30

κ.[
 α.[
 μ[
 ευτ.[
 5 εκδρ[
 καιπο[
 ρ [
 [
 [
 10 μναμος[

Fr. 30 The alignment is prescribed by a red line by no means accurately drawn

1-2 Between these two lines there is an upright, rising at a right-angle from the inner end of the *paragraphus*, for which I cannot account
4 .[, the base of a circle

Fr. 31

]ει
].ν
]ον

Fr. 33

]. .[
]δνεισι.[
]. ρεταιξε.[
]πωκεανο[
 5]ενγτονι.[
]κεαν[
]. .[

Fr. 33 1 The right-hand end of a stroke descending from left to touch, about mid-letter, a headless upright 2 .[, γ or the left-hand part of π 3]., traces compatible with right-hand parts of α .[, two uprights suggesting π, but possibly representing ν or two letters 5 .[, the upper part of a backward-sloping upright, possibly κ

Fr. 33 5 If *τονικ*[, possibly a reference to a work on accentuation. But there are other, perhaps more likely, presumptions about the articulation of the letters and the words. The date of the manuscript precludes the 6th-century *τονικά παραγγέλματα* of Joannes Philoponus, which consists of one book.

Fr. 34

]. θρε[
]μοιδετ[
]ωιδαριωι[
]. μουσικη[
 5]νχαριν[
]ωσινα.[
]. ρ. κ[

Fr. 34 1]., a speck on the line 4]., confused ink, no letter suggested 7]., dispersed specks, perhaps of a stroke descending to right After ρ a dot level with the top of the letters, some distance from κ[, for which I cannot rule out χ or even ν

Fr. 35

] π'γηρ[
] [
] [
] ηπεριγογγ[
] μηλωιβαλ[].[
] κλησαπφω[
] .αοταυρ[
 5] φρεναε.[
] .εμ.[
] .ιοπηε[
] .παθειν[
] ετη τ[

Fr. 35 Heading. Of ρ only the lower end of the tail
 2 Of the letters after β only scattered traces α, if correct, is rather anomalous 3 Of ε only a trace of the overhang 4], a trace on the line, perhaps the base of a circle or hook 5]ε, only the overhang Of ρ only short stretches of the shank 6], a slightly curved stroke descending to right; μ possible], two dots at different levels; ν possible but not verifiable 7], a dot at mid-letter

Fr. 35 The heading appears to be π(ερ)ι γηρ[, which I suppose to be more likely to be περι γήρωε than anything else, though there is nothing about 'old age' recognizable in what survives of the column to which the heading presumably refers. Sappho speaks of old age in S. fr. 21, 6 seq. and apparently discourses on it at some length in S. fr. 58, 13 seqq.

1 Γογγύλης, Sappho's pupil from Colophon.

2 μήλωι βαλ-, if that was written, will be a reference to the lovers' custom to which parallels are collected by Gow on Theoc. v 88.

3 Sappho may also have been mentioned in fr. 27, 1 seq.

7 Καλλιιοπηε[could be accepted. S. fr. 124 has a mention of this Muse.

Fr. 36

].[
]αεεκ[
]ντα.[
]αειω.[

Fr. 36 1 The lower end of a stroke descending below the line 3], the edge of the upper part of an upright 4 Of α only the tail], the upper left-hand arc of a circle?

Fr. 38

] . . . επε[
] απομυτ[
] ουςφ.[

Fr. 38 1] . . ., slightly below the line a small hook, open to right, followed at an interval by an almost horizontal stroke on the line 3], a dot level with the tops of the letters

Fr. 38 2 Μυσ[ιλην-.

Fr. 37

]δυ[
]εδε.[
]ει[

Fr. 37 2], an upright with foot hooked to right

Fr. 39

]το[
]μη.[
]καμ[
]εω[
 5] [].α.[
].[

Fr. 39 2], the top left-hand arc of a circle

ADDENDUM TO 2364

The following scraps are by the same hand as 2364, though I have the impression that the writing is very slightly smaller, and must be presumed to represent compositions of the same sort and by the same author. 2364 is assigned by Snell to the *Dithyrambs* of Bacchylides, and I suppose Bacchylides is the likeliest claimant. Pindar is ruled out by *μους-* for *μοις-* in fr. 1, 9, but it may be worth while to note that a number of words and phrases in this piece have parallels in Pindar and not, so far, in Bacchylides: *εὐαγές* 7, *εὐαίνετον Οἰαγρίδαν* 8, *ἐρασιπλοκάμου* 9, *ἐκάεργος Απόλλων* 11, *παγάν* 14. But this perhaps only shows that hypotheses based on vocabulary must often be delusive.

Fr. 1

(b)

[.] λεν[
]χαρ[
]επ'αη[
]ονσοφ.[.] [
]ωσιγέρας. [
]οικαιδενδρα. [
]πο. [
]λε[]νετονδιαγριδα[
].. []μουςαερασιπ[
].. []τοξοδάμας [
]καεργοςαπολλ[
]μενκυρεϊθων[
]οψυγων []ελιτευχέαπαυ[
]ιπιθεινεοθξ[
]καιεμ'αμ.[.] []καταστε... []γοριας [
]ικαλιμμα[
]θυσαςφρ... []αιωκλ.[.] φ[
]θεακαυ[.] [

5

(a)

10

15

20

Fr. 1 (a) The cross-fibres can be traced into fr. 1 (b), but in a different relation to the writing. I think it probable that fr. 1 (a) came from the left-hand side of the same column as fr. 1 (b) at the level shown but I cannot accurately determine their distance apart

1 .[, an upright close to the break 2], the tips of the upper and lower arms of κ or χ
 3 Two dots level with the tops of the letters

Fr. 1 (b) 1], a trace on the under-layer; if from the left-hand side of a letter, no other letter is missing before λ 2 The tail of ρ is touched by a stroke descending steeply to right; not prima facie a 'grave' over η in l. 3 3], on the line the flat end of a stroke coming from left; c suggested 4 After φ mere traces on the line; if φον or φων, no whole letter lost 5 Of ρ only the lower part of the shank 6 .[, perhaps κ likeliest, but ν may be possible 9], an upright close to the break 10], an upright close to the break 13 Ink perhaps casual or washed out after the last ν 14], an upright, μ acceptable but not verifiable ε: there is a convex stroke at the right-hand end of the acute not accounted for 15], a dot on the line ε[, only the bottom left-hand curve 16 The presumed accent might perhaps more probably be the top of β, ρ 17], an upright close to the break Perhaps ερ but only the extreme lower end of ε and the lower part of the shank of ρ Of the last letter only a dot on the line 20 ...[, traces level with the tops of the letters

Fr. 1 (b) 5 I do not understand the purpose of the barytone accent (which is oddly curved). It would naturally signify that the syllable it marks is to be taken with the following not the preceding group.

γέρας I suppose the 'gift' of Orpheus, on which the next two verses enlarge. Cf. Bacchyl. xix 13 seq. παρά Καλλιόπας λαοΐσαν ἔροχον γέρας.

6 seq. Orpheus is credited by different writers with the power to enchant different animate and inanimate things (v. P-W in *Orpheus* 1248 seqq.). Here only trees are clear (cf., e.g., Eur. *Bacch.* 560 seqq.), but, if εὐαγές οἶσμα is to be recognized, the fish also may have been mentioned (as in Simon fr. 62 PMG). Power over the sea itself is attributed to him only by later writers.

εὐαγές 'shining', cf. Pind. *paē.* vii b 41, εὐαγέα (v.l. εὐαυγέα) πέτραν. γλαυκός, of the sea and other waters, is interpreted in the same sense.

8 seq. I should guess εὐαίνετον Οἰαγρίδαν (after Pind. *Pyth.* iv 177 εὐαίνητος Ὀρφεύς), 'child of Μούσας ἐρασιπλοκάμου'.

εὐαίνετε Bacchyl. xix 11.

ἐρασιπλοκάμου Pind. *Pyth.* iv 136, cf. *Ibyc.* fr. 22a 2 PMG.

10 seq. ὁ τοξοδάμας... ἐκάεργος Απόλλων might be a reference to Apollo as father of Orpheus, this version of his paternity, as well as the more usual, from Oeagrus, being found in Pindar and one or two other places. But it need not be supposed that the two versions were combined in this passage. Apollo might have been mentioned in some other aspect, say, as the patron of harp-players.

τοξοδάμας for long peculiar to Aesch. *Persae* (three times) is now found twice in the fragments written by this hand, 2364 fr. 1, 12 (Bacchyl. *dith.* 26, 12 Sn.) as well as here.

ἐκάεργος Απόλλων Pind. *Pyth.* ix 28.

14 μελιτευχέα παγάν cf. παγάν ἀμβροσιων ἐπέων Pind. *Pyth.* iv end. μελιτευχέα not recorded; and not on all fours with recorded compounds of -τευχής (of which the types are νεοτευχής = νεότευκτος and χαλκοτευχής ~ τεύχος).

15 There is no real doubt about the letters except the first, which I think is likely to have been α or λ, and the last, which, if not ε, was ο. πιθειν looks probable, but I can make nothing plausible out of the residue. Other articulations produce even more unmanageable groups of letters.

16 ἀμ[β]ρ[ο] may be possible.

17 σπειρ. [is acceptable.

19 Perhaps -οι[ε] καλύμμα[ε]. The singular in Bacchyl. *dith.* xvi 32, xvii 38 Sn. The word is absent from Pindar.

20]θύσας?

Fr. 2

· · ·

]κα[

].λξ[

].,cπ[

]μει[

5].αχᾶ[

]καατ[

].βόα[

]θε[

]ϰ[ϰ[ϰ[

10]..[

]..[

· · ·

Fr. 2 2], rubbed traces, perhaps κ 3], ω or ο 5], the edge of an upright 7], an upright 8-9 Below θε a not quite horizontal stroke resembling neither a mark of length nor an accent Over ν what looks like an acute, but not in the usual position nor by the same hand as the other in l. 7 10 The extreme lower end of an upright, followed by the left-hand part of ο, ω, or possibly ε

Fr. 2 7 Possibly a case of -ιβόαc. Bacchylides has two instances of ἀδειαιβόαc, Simonides καλλιβόαc, Pindar Ἐριβόαc. But βόαc-, aorist active, is an alternative choice.

Fr. 3

· · ·

 [

].[

 π[

 π[

].[

5 υ[

 κ[

 τ[

· · ·

Fr. 3 Perhaps the top of a column
1 The start of a stroke rising to right 4 η or κ

FRAGMENTS OF HESIOD, *THEOGONY*

2638. II²⁰. Medium-sized informal angular-type hand, probably to be assigned to the third century.

top of column

]τοθειοιδω[

]ναθειωνπα[

]ευσ[.]θειαι[

]ατο[.]εcπιδειωνκάρτ[

50]ρωπωντεγενοcκ[

]τερπουσιθειω[

]μπιαδεσκουραιδ[

]ιερίηικρονιδητεκε[

]νη[] γουνοικειλεν...οcμεδέουcα[

55]ηντεκακωναμπανματεμερμηράων[

]τα[.]εμcγετο[

]ων...ρουλεχ[

]τορεσην...[.]

]ων'πε[.]δη[

60]ραcρομ[

· · · · · ·

49 κάρτ[ει]: so 2090 with part of the medieval tradition, against κράτεῖ 51 θεῶ[ν] for Διός, a mistake apparently caused by θεοῖ-θεῶν-θεοῖ-θεῶν in 46-49, is also given by 2090: the two MSS. are evidently related 54 The scribe began to write μνημοcνην (from λημοcνην in 55), but realized his error after writing the first stroke of the final nu

2639. The five fragments printed under this number are, so far as it is possible to tell, in the same third-century hand. The handwriting is that of the scribe who wrote 2485 and P.S.I. 1191 (P¹³). Fragment (c) of 2639 is actually contiguous with fr. (b) of P.S.I. 1191. Presumably 2639 and P.S.I. 1191 are all from the same roll. The P.S.I. fragments show that the roll had some 49 lines to the column, though there was probably some variation. (a) and (b) therefore both come from the second column of text, (c) from the foot of the thirteenth or fourteenth, (d) from near the top of the eighteenth or nineteenth, (e) from the top of the next. 2485, written by the same scribe in columns of a similar (but not precisely measurable) height, contains fragments of the first book of the *Catalogue*.

(a)

.

]ε[

]γραπ[.]ν[

]ματαπ[.]λλ[

60]φρονα[.]...ν[

]δεαθυμον[

]κορνφη[.]νιφοεν[

]φορικαιδωματακ[

]ιιμερ[.]...ικι[.]χου[

65]διαστομαφσσανε[

]ενομ[.]νσ·καιθηεα[

]επηρατονοσα[

]ποναγαλλομενα[

]ειαχε[.]αγαμ[

70]οδωνύπ[

]σδν·οδον[

]δ[αι]ν|ολοεν[

]τερακρον[

]μψσκα[

75]ια[

.

(b)

.

]τομα[

85]αυτο[

]είη. . . δίκ[

]φατ[.]...α...γαν[

]ρβακιλη[

90]α[

]εμουσα...[

]ροτιμουσεωνκ[

95]δρεσαιοδ[.]...εακνε[

]οσβ[.]...ειληεσ[

.

(c) (+P.S.I. 1191 fr. b, where they join)

.

]νεξαντισαμ[.]...λικτ[

660]ενκρονουει[.]ναξα[.]...αθροντ[

]νατενειτενωικ[.]...φρονιθυμω[

]εθακρατροσυμονενα[.]...ηιοτητι

]μενοιτ[.]τησινανακρα[.]...ρηνυςμεωνη

]πηνη[.]...εθεοιδωτηρεσων

end of column

(d)

.

]νπ[.]...λλ[

]ιθομενριο [

]σταρταρονεν[

]ενοσυγροναε[

870]τεωιζεφυρου[

]τοιςμείγονε[

]αλασσαν [

]ποντον [

]νς[.]...αέλ[.]η [

875]νεταιαλις[

.

(e)

top of column

]ρηνηλευκωλενονηνα[
]αραμητροσεδαω[.]εδεμη[
 915]'εξ'αυτιερασσατοκαλλικο[
]ιμ[.]κα[]μπυκ[.]εξεγ[.]νοντ[
]ατησινα[]τερψισαο[
]δαπολλωνα[]ιοχειαιρα[
]εντα[.]ρον. ερ[]ουραν[
 920]τ'αραιγοχοιοδι[.]φι[]τιμ[
]τατηνδηρηνηθα[
]ηνκαιαρηακα[.]ε[
]ικενφιλοτητιθ[
]εκεφαληςγλ[
 925]ρεγρεκύδο[
]ιανήκέλ[
]ηφα[.]στονκ[
]ατοκαιζαμ[
]τωντεχν[]κεκα[
 930]φιτριτης. . . ρικτυπ[
]ευρυ. ι.[
]χω[

2640. Π²¹. Written in large round well-made upright capitals, perhaps first to second century.

135]ιαντερει[
]οίβηνητ[
]υσεμεβ[
]δεινοτατο[
]γεινατοδαν[
 140]βρό[
]ριζ[
]ριδ[
 μουνοςδο[
 κυκ[.]ωπε[
 145 κυκλ[.]τε[.]η[
 ιχυ[.]ηδ[
 αλλοιδανγ[
 τρισπαιδες[
 κρητοστεβ[
 150]εκ[.]ο[

146 Before ηδ the foot of a vertical, a speck at the top of the line above it, and above the line a horizontal stroke followed by a point. Perhaps $\frac{7}{2}$

(a) 71 πατέρ' ε[ι]ς ὄν as the codd. 72 ἠδ' αἰθαλόεντα κεραυνόν codd.; Π η]δαμφολοεν[τα altered to ἠδὲ ψολόεντα 74 διέταξεν ὁμῶς codd., διέταξε νόμους van Lennep. The accent and the right-hand tip of ω can be seen

(b) 87 Apparently not ἀψά κε as Paris. Suppl. gr. 1099 (Π²) 93 Apparently not τοίη Μουσῶν as the Paris papyrus but οἰα τε as the medieval MSS.

(c) 661 καὶ ἐπίφρονι βουλή codd.; πρό]φρονι is perhaps more likely than ἐπίφρονι with θυμῷ 663 α[να P. Vindob. 19815 (Π²), ἀνὰ κρατερὰς ὑσμίνας κ: ἐνὶ κρατερῇ ὑσμίνῃ α. One MS. offers ἀνὰ κρατερῆν ὑσμίνην at Π. vii 18 663-4, here as in the corresponding piece of P.S.I. 1191, are crowded together at the foot of the column, and seem to have been added later, if not by a different scribe

(d) 870 ἀργες]τεω with false addition of ι. ζεφύρου [τε as the medieval tradition (τε om. Q, ζεφύροιο Salmanticensis 243 with οἰο apparently in rasura) 874 Π agrees with α against κ's θύουσι θυέλλη

(e) 920 Π agrees with α against κ's γέιναι' ἄρ ἐν φιλότῃτι Διὸς μεγάλοιο μυγεία

2641. Π²². Written on the verso of a land register of the late second or early third century. Complete column. Upright tall angular hand, to be assigned to the third century.

top of column

245]σπειωτε·θόη[[τ]]^θ αλ[
]ρατωτε·καιευνικη[
]ρίεσσα·καιευλιμέν[
]ωτεφερουσατεδυ[
]ακταηκαιπρώτο[
 250]όπ[. .]τ ε·κα[. .]ευε[
]ρόεσ[. .]και[. .]ππο[
]κυμ[. .]ενηερ[
]αθέων[. .]νεμωνςυ[
]ικ[. .]ιεν[. .]φυρωα[. .]φι[
 255]ευστεφαγοσθ[
]ιλομε[. .]ησκαηπ[
]να[. .]ορ[. . .]λαομε[
]ιαυτογ[. .]καιλυς[
]νερατη[. .]ειδ[. .]μ[
 260]ριε[. .]αδε[. .]αδρητ[
]ε·θ[. . .]τωτ[. .]π[
]χευορρα[
]η[. .]νος[. .]εγ[
]ηκοντα[. .]μυμνοαερ[
 265]κεανοιοβαθυρρειταοθ[
]τ[. .]ημ·ηδωκειαν[
]ψ[. .]αε[. .]λλωτωκνη[
]μ[. .]εα[. .]ςικαιόι·νωνα[
]ςι·μεταχρόνια[. .]α[
 270]ώγραιαςτέκεκαλλι[. .]α[
]λ[. .]αε[. .]α[. .]δηγγραια[. .]α[
]·χαιμαερχομε[. .]·[
]επλον·έννωτεκροκ[
]σιπέρηγκλυτουωκε[

275]υκτος·ύ'εσπέ[. .]δε[.
]αλητε·μεδουσατελψ[
]ηταιδ'·αθάν[. .]τοικα[
]αρελέξ[. .]τοκ[. .]άνοχα[
 ' .]μ[. . . .]νθεσινειαρ[
 280]κ[. .]φαληναπεδε[
]εμεγασκαιπήγασο[
]·ην[. .]ταρωκεαν[. .]νπ[
]σειονεχωμμεταχε[
 ' .]μενοςπρολιπώνχθ[.
 285]υς·ζήνοσδ'·ενδωμασι[
]ροπήντεφέρειδίμητι[
 287]εντρικέφαλονγηρυον[.
 289]ενάριξ·εβηηρακληηη[
 290]δεσσεπεριρρύτωεινερ[
]ρβουσίλασενευριμε[
]ηδιαβασπόροωκεα[
 end of column

245 Π divides as Valckenaer, *Θόη θ' Ἄλη τε*, and so Aristarchus read in Π. xviii 40; the codd., scholia, and exegeses divide *θοή Θάλη τε οἱ Θόη Θάλη τε* 246 *Εὐνείκη* codd. and *Etymologica*. *Εὐνείκη* had been restored by Graevius 250 Codd. have *Δωρίς και Πανόπη (Πανόπεια Hermann)* και *εὐειδής Γαλάτεια*, and similarly Π. xviii 45 *Δωρίς και Πανόπη και ἀγακλειτή Γαλάτεια*. Π probably had *παν[όπη] τε κα[ε] εν[ε]ιδης*: the space between π[and]τ is abnormally wide, but τε is also abnormally widely spaced out. The τε would only make sense if the line began *και Δωρίς*, as Peppmüller conjectured, instead of *Δωρίς και* 253 ζ[αθέων as codd. 256 φιλομμειδης apparently written with single μ, as in many codd. 259 Π agrees with h in omitting τ' before *ερατή* 268 Presumably *πνοιαίσι and οίωνων* 277 ται c]. Hermann: *ai* codd. 283 *εχεν* (as Z) cannot be excluded 286 *φέρων* codd. 288 omitted as in P. Milan Vogliano 38 (first cent.) and many codd.

2642. II²³. Well-formed round capitals of biblical uncial type, comparable to 661, 2491. Second century.

· . .
].[
]ρωποι
]πλον
]οιο
 275]ωνοι
]σα·
]ρω
]της
]οιδων
 280]όμησεν.
]ηπος
]απηγας
]ι
 · . .

282 παρὰ is confirmed against περι

2643. II²⁴. A somewhat rounded example of the angular type of hand, second to third century.

top of column
]αιιμ[.]ρόεσσ[
 360]αμφιρωκ[
]προφερεστάτ[
]θύοεξεγέ[
]ολλαίγεμείνεισι[
]νίςφυρωικεα[.]·
 365]αιανκαιβένθε[
]ιθεάωναγλ[
]οικαναχί[
]οπότνια[
]υ[.]·]ντ[.]εβρ[.]τον[
 370]ανπεριναιετά[
]γαν[.....]ντεσελ[
]επιχ[.....]φαείν[
]νοίο[
]·ε'ύ[
 375]ενφ[
]·]λλα[
]υστε[
]ρηην[
 380]ητιθεα[
 381]ίκτ[
 383]νγα[
]καλ[.]·[
 385]αριδείκε[
]εδιφςδόμ[
]ημ[.]·]κεω[
]ιβαρικτυπω[
]εστυσάφθιτος[
 390]ακολύμπιο[
]εθεουσπρο[
]θεώντιτης[
]νγεραωντ[
]σπερεν[
 end of column

2645. *Π*²⁶. Large-sized example of angular style. Cf. 2098. Probably c. A.D. 200.

(a)	δω[	(b)	]εγ.ν[
505	καί[	515	]ρξβοσκ[
	τοισπ[		]εκ'ατα[
	κουρην[		]αεδ'ουρα[
	ηγάγε[		]αι[
	ηδεια[		]εκε[
510	τικτεδ[
	ποικίλορ[
	]εκακορ[
	...]τοσυ[

506-7 Paragraphus dividing sections: so in *Π*³ (after 103 and 115), *Π*⁴ (269), *Π*⁵ (663, 779), *Π*¹⁶ (286, 294), and often in papyri of the *Catalogue*

2646. *Π*²⁷. A somewhat crowded but neat example of the angular style, with deep descending strokes. Written in the second to third century on the verso of 7 lines of a document, probably second century.

650	...]νετ[
	μνησαμ[...]εφ[
	εσφαοαιψικ...[
	ημετεραςδιαβουλα[
	ωσφατοτονδ'αιψ'αν[
655	δαιμόν'ουκα[.]α[
	ιδμενοτοιπεριμ[
	αλκτηρδαθαναρ[
	εησιδ'επιφροσυνη[
	αιφορρονδεξαντι[
660	ηλυθομενκρονου[
	τωκαιννατεν[
	ρυσομεθακρατοσιμ[
]...[

652 *αψ* *ικεθε* as P. Ryl. 54 (s. i B.C.-A.D. i): *αψ* *αφικεθε* codd. 654 *αψ* *αυτι* is a new reading (cf. 169 v.l.): P. Ryl. has *αψ*, and there is a spot after *αψ* in *Π* that might be taken for an apostrophe, P.S.I. 1191 has *α*, the medieval MSS. *εξαιτι* 656 *δ* *τοι*: so P. Ryl., corrupted to *δτι* in the medieval tradition 659 *αφορρον*] *δ'* also P. Vind. 19815 (s. iv), *αφορρο*] without *δ'* P.S.I. 1191; the medieval MSS. are divided

2647. *Π*²⁸. Small round upright capitals. Papyrus codex, late third century.

Recto	680	...]ο[
		...]πη[
		...]ταρ[
		α[
		ω[.]αρεπαλλ[
	685	φωνηδ'αμφ[
		κεκλομενω[
		ου[.]αρετιζει[
		ειθαρμενμ[
		φα[.]νεβιη[
		bottom of page
Verso	735 (?)	]ιγιοχ[
	740]...[
		]εθνεγενοντο
		]ελλαθυελλη
		]θειοι
		]αδεινα
	745	]εησι
		]ρονευρυν
		bottom of page

736-9 (= 807-10) apparently omitted

2648. Π²⁹. Medium-sized capitals written in an upright and rounded form of the angular style, probably early in the third century.

(a)

.
].ις.[
]αποδωντ'αιπειαι[
]λ'ά'ωντεκρατεράω[
 685]φεσανστονόεντ[
]ϊκετ'ουρανον[
]ύνιανμεγα[
]ρεονμενος'αλ[
]λήντοφρευ[
]δ'αραπουραν[
 690]συνώχαδον'ο[
]εκαιαστεροπ[
]ιερηνφλογα[
]εραφερέςβιο[
].φιπυρ[

(b)

.
]χεται[.]νθ[
]'αιειετερη[
]νεπιςτρ[
]νειτηνα[
 755]μενεπιχθ[
]ύπγομμεταχ[
]λοη'νεφέλη[
]αδενυκτοσπ[
]σκαιθανατ[
 760]ςφαεθωνε[
]νονεισανω[
]'ετεροσμ[
]ανςτρ[
]σιδηρ[
 765]ξεσεν[
]πων[
 767]θεουχ[
 769]ακιν'δ[
 770]λείησ'τ[
]νει[.]

(a) 682 ποδῶν αἰπεῖά τ' ἰωή codd. (ποδῶν δ' αἰπεῖά τ' the Aldine); Π supports Hermann's transposition of the τ' 683 The first ε added above the line by the same hand as the text 684 Codd. have ὡς ἄρ' ἐπ' ἀλλήλοισ(ιν) ἔσαν βέλεα σπονόμενα: Π apparently ὡς ἄρ' ἐπ' ἀλλήλοισ εἴφεσαν σπονόμενα [α βέλεμα. Cf. *Od.* xxiv 180 ἄλλοις ἐφεί βέλεα σπονόμενα, where P. Ryl. 53 has σπονόμενα βέλεμα 691 ἄεπεροπή is corrupted to ἀτραπή in the medieval tradition (but restored by conjecture in a few late MSS.)

(b) 762 τῶν] a possible interpretation, but τῶν δ'] favoured by the space. μὲν is confirmed after ἕτερος 768 The omission of this verse confirms Wolf's suspicion that it is interpolated from *Od.* x 533 = xi 46. It is omitted also in cod. Paris. 2772 (though restored by the second hand)

2649. Π³⁰. Part of a handsome manuscript (the top margin measures 5 cm.) written in well-formed rounded capitals of medium size. 2090 is in a similar style, but probably not the same hand. Second century.

top of column

χωρωιενευρώεντιπελω . . . εσχαταγαησ'
 τωνουκεξιτονεστιθυραδεπέθηκεποσειδ[ε]ων
 χαλκειασ'τειχοσδεπεληλαταιαμφοτερωθεν[]
 ενθαγγηκκοττοστεκαιοβριάρεωσμεγαθυμοσ
 735 ναιουσινφλακεσπιστοιδιοσαιοχοιο'
]νθαδεγηησδνοφέησκαιταρτάρουηερόεντοσ
 π[.]ντ[.]ντ'ατρυνγετριοκαιουρανοσαστερόεντοσ[
]αντωνπηγαικαιπειρατ[.]

740

].[.].[

731 ἔσχατα: so a, against κείθεσι 732 τῶν: τοῖς or τοῖ δ' codd. Schoemann inferred a variant τῶν from the schol. λείπει ἡ διά, ἢ ἧ, διὰ τούτων τῶν ριζῶν οὐκ ἐκβαδιστέον. θύρασ: so bQS, scholia, exegeses, Tzetzes *Theog.* 276, against πύλασ κ (χείρασ α). Ποσειδέων Tricli., -ῶν κ, -ῶν α 733 δ' ἐπέληλαται is a new reading; codd. have δὲ περιέχεται or δὲ περίκειται 736 δνοφέησ: so apparently P. Mich. inv. 6828 (δνοφεη[.]); δνοφεησ codd. here and in 807

2650. *Π*³¹. Papyrus codex, written in a small sloping hand in brown ink. Fourth to fifth century.

Verso		Recto	
	ξζεδεχ[		]ητω
	θυιεδα[		]πω-
	ριπηιυπ[		]μην
850	τρεεδ'αι[		]τηςαα
	τιτηνες[	890	]υν
	αβεςτρον[		]τος
	ζευσδ...[		]ην
	βροντ...[		]αι
855	πληξεν[		]ενεια-
	επρ[...][	895	

847 ξζε δε, so P. Antin. 71 (s. vi): ξζεε δε S, ξζεε πυρι most MSS. 849 and 850, the accents added by a second hand 850 τρεε, so schol. Hephaest. p. 320. 3 Consbruch: τρε[[ε]] P. Antin.: τρεε(c)ε codd. 856 Perhaps επρ[ε]θηε[σπεε]αα, as P.S.I. 1086 (s. ii) and most codd., against επρεε of P, Tricl., and Etymologica

2651. *Π*³². Informal round hand of medium size, probably to be assigned to the second century, on the verso of a register containing parts of five lines of names in a good round documentary hand of the early second century.

		]ετ[
		]τεκ[
965		]να...[
		]...κ.[
		]πα...[.....][
		]ροθεοις[.....]ατε[
		]μ.νπλουτο[.....]ρατοδ[
970		]μ[...].εις...ατηφι[...].οτητι [
		]πολωικρητησενπειορ[
		]σπιγηντεκαιευρεανω[
		]οντικαιουκεσχειρα[
		]ηκεπολυνδεοιωπ[
975		]θυγατηρχρυσαφ[
		]καιαγανηκαλλιπ[
		]αρισταιοςβαθ[
		]νευστεφανω[
		]αορικαρτεροθυ[
980		]ολυχρυσουαφρ[
		]τωνκαλλις[

971 εν as α: ενι κ
τιστον as S

974 Π agrees with Wk in δε οι against nVX τε οι

981 κάλλιστον for κάρ-

INK DRAWINGS

2652. INK DRAWING

Plate 6.5 × 8.0 cm. Second or third century

Along the fibres, drawing in ink of a female figure. Thick hair, from which ringlets fall down by the side of the neck. Prominently circled staring eyes: they perhaps represent a mask but the lips do not appear to be open. A chiton, clasped at the right shoulder, reaches to below the knee and is caught up by a girdle. The bare right arm is bent upward at the elbow and rests, with thumb extended, lightly on the chest. A cloak or scarf hangs down the left side from the shoulder, and a gathering of it is perhaps caught up by the left arm at waist level. A vertical ruled line to the left suggests that the figure was drawn inside a rectangular frame. The verso is blank.

Above the head of the figure the name *Ayvoia* can be read, written in letters which may be dated to the second or third century. *Ayvoia*, *Ignorance*, is the divine figure who speaks the prologue in Menander's *Perikeiromene*. The interest of this sketch is that it may be from an illustrated edition of Menander. 2653 was found not far away. Unfortunately there is no external evidence to associate these drawings with any particular copy of Menander found at Oxyrhynchus. 211, a column of the *Perikeiromene* found, like 2652-3, in the first season of excavation there, must be taken into consideration, and it is not possible to reject absolutely that the hand which wrote it (cf. II, plate iii) might not have written the six letters at the top of 2652. Texts found in the immediate neighbourhood of 2652 and 2653 included documents and fragments of literature written in the first three Roman centuries.

2653. INK DRAWING

Plate 3.5 × 4.0 cm. Second or third century (?)

Ink drawing, along the fibres. Head and shoulders of a figure, apparently a soldier wearing a helmet, with cheek pieces and possibly plumes. The figure does not appear to be masked, though the mouth may be open. The verso is blank.

On either side there are traces of letters, and above (and perhaps also below the letters) horizontal lines. The lines may be a frame for a text (e.g. a title, or for names), or some of them may be meant to signify abbreviations for words or names. Possibly they were intended to serve both purposes. Over the top left-hand letter the line looks particularly like an abbreviation mark. If that is right, it is unlikely that a description beginning on the left was continued on the right (e.g. a broken name Γλ]υ κ[ερα. It seems more probable that the arrangement of the writing round the

figure was like that in P. Ant. 15, where two columns of character-names flank a central *asteriscus* (J. Barns, H. Lloyd-Jones, *JHS* lxxxiv, 1964, p. 27). The letters might be read

$$\begin{array}{cc}] \overline{\nu} & \overline{\kappa} [\\] \nu & \lambda \epsilon [\\ & \cdot \varphi [\end{array}$$

1 left: if ν is the right reading, it is written smaller than the other letters, perhaps high in the line to show abbreviation or termination.

2 left: a final vertical stroke is preceded by a trace curving up from below to join it towards its top. ν is not very satisfactory, μ might be preferable. Possibly a horizontal also precedes these marks.

1 right: instead of κ , ι might also be read.

2 right: if one could assume the complete loss by rubbing of a second upright, ν might be read for λ . The second letter is represented by a curved foot on the line: φ is a possible alternative to ϵ .

Since this text was found fairly close to 2652, it is tempting to suppose both fragments might derive from a copy of Menander containing illustrations. The supposed list of characters in 2653 might fit such an hypothesis. There is no means of telling whether the figure is from a scene heading, after the manner of the Terence miniatures, or from the opening of a complete play. PSI 847, re-examined by V. Bartoletti, *Studi ital. di filol. classica*, xxxiv (1962), pp. 21-24, appears to be another example of a papyrus text from Egypt containing illustrations to Menander, in this case coloured figures inserted in the body of the play.

INDEX TO NEW CLASSICAL TEXTS

(The figures 26 are to be supplied before 17-37; figures in small raised type refer to fragments, small roman figures to columns; an asterisk indicates that the word to which it is attached is not recorded in the ninth edition of Liddell and Scott, *Greek-English Lexicon*; square brackets indicate that a word is supplied from other sources or by conjecture; a reference enclosed in round brackets indicates an inter-linear comment.)

- | | | |
|--|---|--|
| <p> <i>ἄβρος</i> 37¹¹ 6.
 <i>αγ.</i> [17^{13(a)} 9.
 <i>Ἀγαθοκλής</i> [37⁶ ii (c) 7].
 <i>ἀγαθός</i> 17² 2 18¹ i 4.
 <i>ἀγαπάξεν</i> [19¹⁹ 3].
 <i>ἄγει</i> 19¹ i 7.
 <i>ἄγειν</i> 25¹ i.
 <i>(-)αγείρειν</i> 19⁶ 5.
 <i>ἀγκυλότοξος</i> 19¹ i 9.
 <i>ἀγκυλὰ</i> 35 i ii.
 <i>ἀ[γ]λασση</i> [21¹ ii 22?]
 <i>ἀγλαός</i> 25¹ 6.
 <i>αγγί</i> [19¹⁸ 7.
 <i>ἀγνός</i> 19¹⁸ 9 24^{56(b)} 5.
 <i>]αγορα</i> [19⁶ i.
 <i>ἀγώνιος</i> 21⁷ 13?
 <i>ἀδειής</i> 24⁴ 9?
 <i>ἀδελφ.</i> 37¹² 15?, 18?
 <i>ἀδελφή</i> 37¹³ 13?
 <i>ἄδηλος</i> [37^{1(a)} 25].
 <i>ἀει</i> 24¹ 6?
 <i>ἀείδων</i> 24¹ 6?
 <i>ἀείρειν</i> [20¹ 12?].
 <i>ἀέλιος</i> 19¹³ 8.
 <i>ἀελλοπόδας</i> [37⁶ ii (c) 4?].
 <i>ἄζεσθαι</i> 23¹⁰ 6 35 i 9?
 <i>ἀη</i> [Add. 2364¹ 3.
 <i>ἀηδονίς</i> 25¹ 8.
 <i>ἀητη</i> 35 i 4.
 <i>Ἀθάνα</i> 17³ 3.
 <i>ἀθάνατος</i> 17^{13(a)} 4?, [24¹ 1] 19¹⁶ 9
 32¹ 7.
 <i>ἄθλησις</i> 37^{1(a)} 20.
 <i>ἄθλον</i> [21⁷ 13?].
 <i>Ἀτακίδας</i> 19²⁸ 2.
 <i>Ἀτγαιός</i> (or -ον) 20¹ 12.
 <i>αἰγίκαναμος</i> [24¹ 4].
 <i>αἰγίτοχος</i> [17¹⁰ ii 9].
 <i>αυγλα</i> [35 i 20.
 <i>ἀιδίος</i> 23⁴⁸ 6?
 <i>ἀιδνός</i> 24⁴ 5? </p> | <p> <i>αἰέν</i> 37^{1(a)} 33.
 <i>αἰθιο.</i> [35 ii 3.
 <i>αἰθυσί</i> 35 i 4.
 <i>αἶμα</i> 17⁴ ii 4, 12.
 <i>Αἶμων, -μου-</i> [25¹ 5?].
 <i>αἰόλ.</i> 24⁴⁸ 4.
 <i>αἰολόδειρος</i> [17⁴ ii 5].
 <i>αἶσα</i> 17⁴ ii 9 19¹³ 10.
 <i>αἶσιος</i> 37¹³ [6?], 7?
 <i>αἰσχρός</i> 36 i 9?
 <i>αἰτιᾶσθαι</i> 37^{1(a)} 38.
 <i>αἰχμά</i> 19¹ i 6.
 <i>αἶψα</i> 17⁴ ii 17 19¹⁶ 1? 23⁴⁸ 14
 24⁵³ 1.
 <i>ἀκάματος</i> [17¹⁷ 2?].
 <i>Ἀκέανδρος</i> [37⁶ ii (a) 7].
 <i>Ἀκέτωρ</i> 23⁴⁸ 1?
 <i>ἀκηδής</i> 23⁴⁸ 3.
 <i>ἄκρα</i> [37⁶ ii (c) 8.
 <i>ἄκρος</i> 17⁴ ii 10 21^{1(a)} i 25 30 3.
 <i>ἀλαθής</i> 24¹ 7.
 <i>ἀλαστεῖν</i> [17¹¹ 2?].
 <i>ἄλαστος</i> [17¹¹ 3?].
 <i>ἀλγυνόεις</i> [17²⁶ 1?].
 <i>Ἀλεξανδρ.</i> [37⁶ iii 4].
 <i>Ἀλέξανδρος</i> [21^{1(a)} i 23?].
 <i>αἰιας</i> [23² 14.
 <i>*ἀλίμοχθος</i> [23⁴⁶ 8?].
 <i>ἀλπιόρφυρος</i> 19¹⁸ 7.
 <i>ἀλκί</i> [37²⁵ 3.
 <i>ἀλκά</i> 21^{1(a)} 16?
 <i>ἀλκα.</i> [24¹⁰ 5.
 <i>Ἀλκηστις</i> [23⁴¹ 5?].
 <i>]αλκμ</i> [23⁵⁷ 3.
 <i>Ἀλκμάν</i> 18¹ i 3.
 <i>ἀλλ[</i> [17⁷ ii 3, 19¹⁰ ii 15.
 <i>ἀλλά</i> 17²⁵ 3 19¹ i 7 21² ii 3?
 <i>ἀλλήλων</i> 37⁶ ii (a) 14.
 <i>ἄλλο.</i> [17³² 3.
 <i>ἄλλος</i> 19³⁷ 2 36 ii 19.
 <i>ἄλοχος</i> 22^{1(a)} 10 24^{9(a)} 5?
 <i>ἄλος</i> 24^{28(a)} 3. </p> | <p> <i>ἄλωσ.</i> [19^{16(b)} 8.
 <i>αμ()</i> (17⁷ 3, 12³, 22² 2).
 <i>αμ[</i> [17¹⁷ 2.
 <i>ἄμα</i> 36 i 12, 13.
 <i>ἀμαιμάκετος</i> [24^{28(a)} 4].
 <i>(-)αμαράνειν</i> 20¹ 5.
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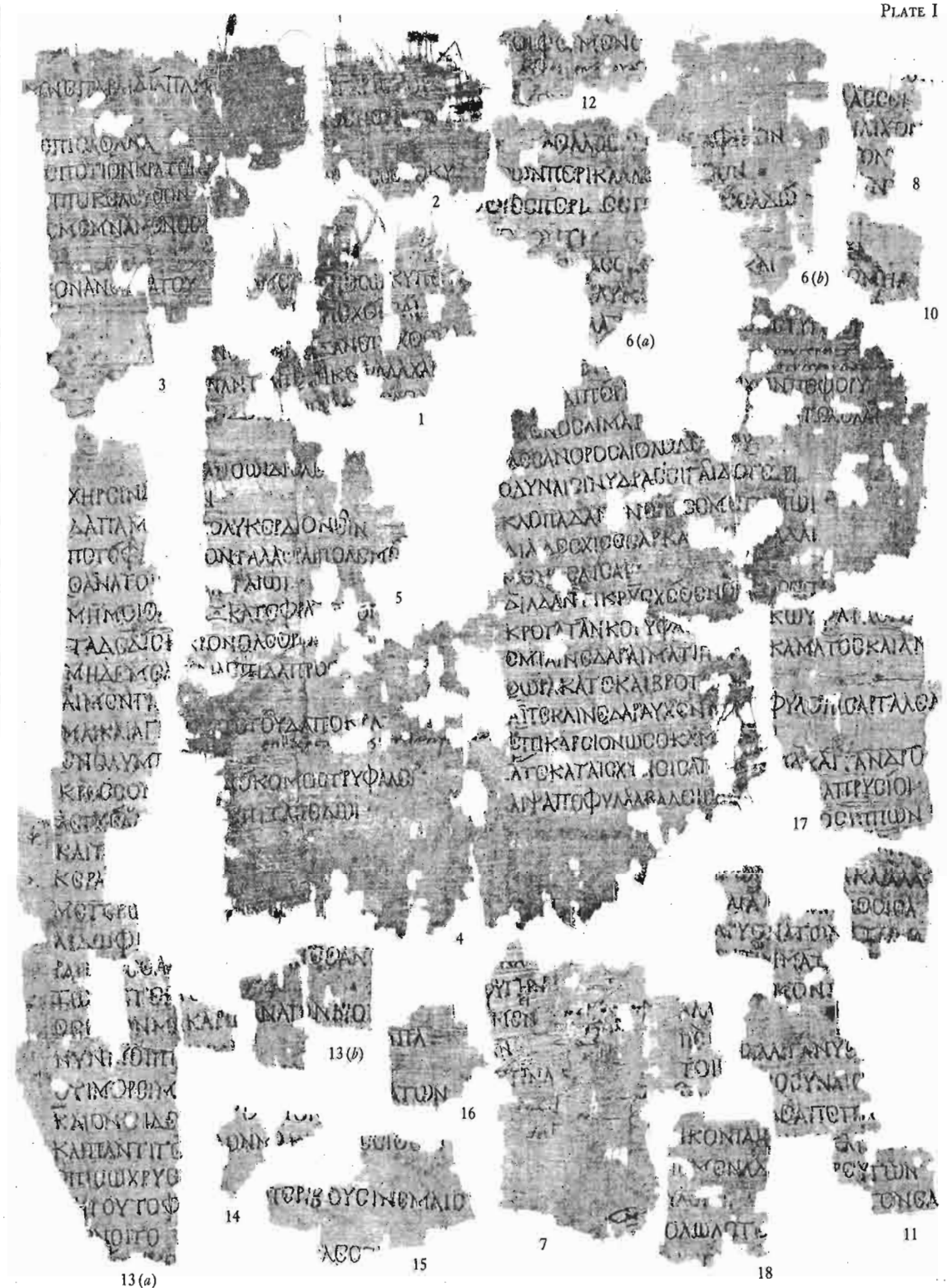
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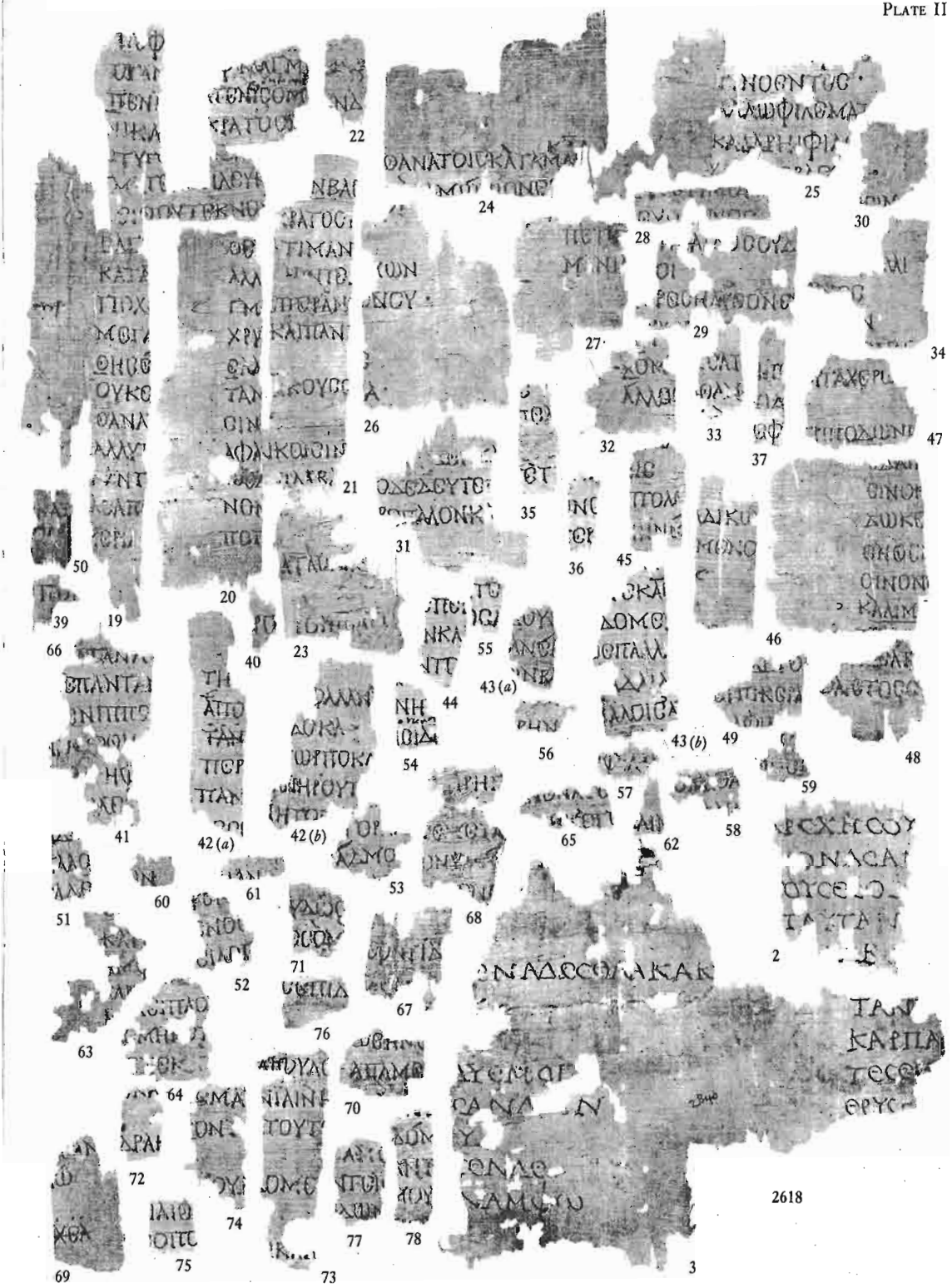
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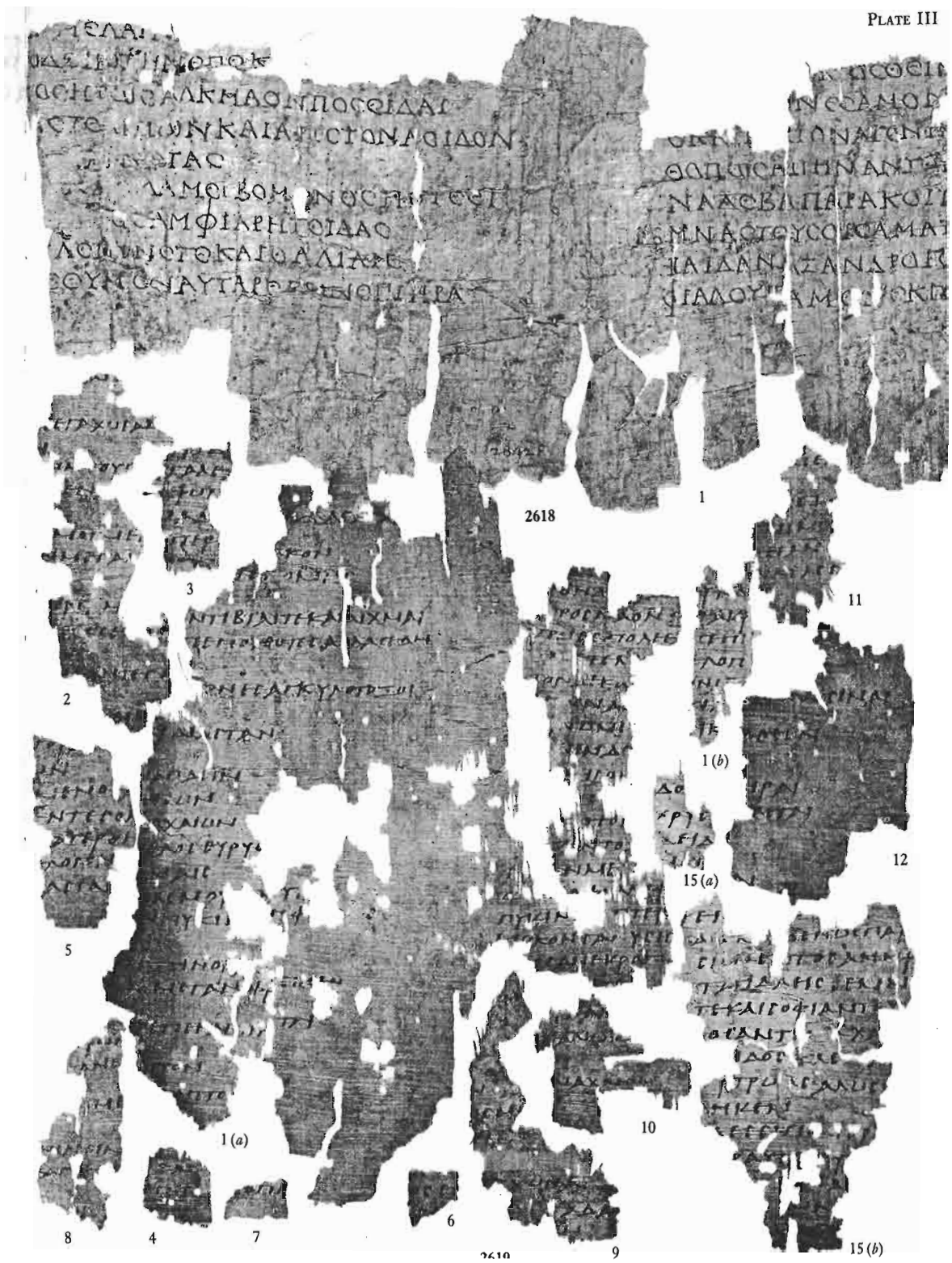
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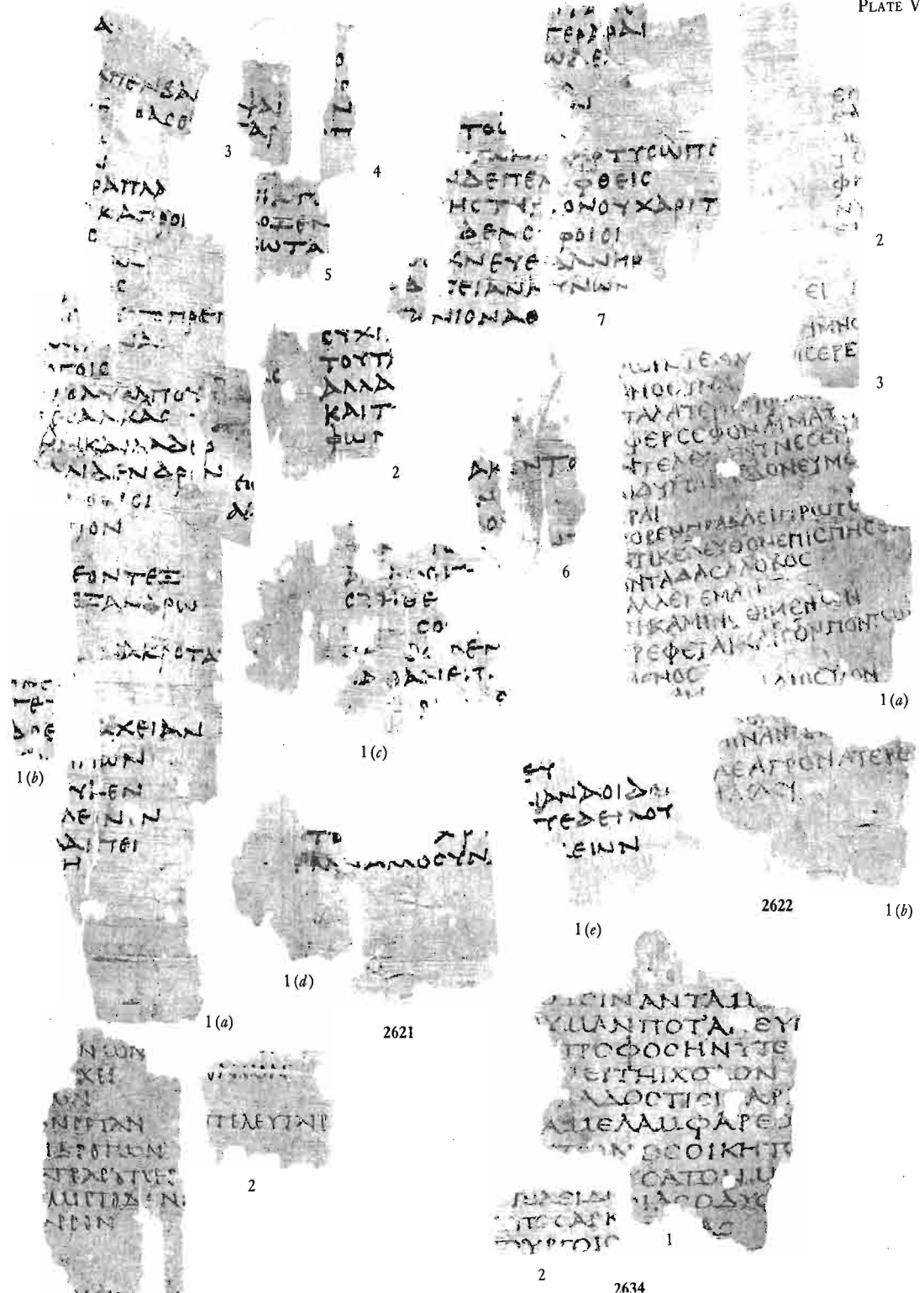






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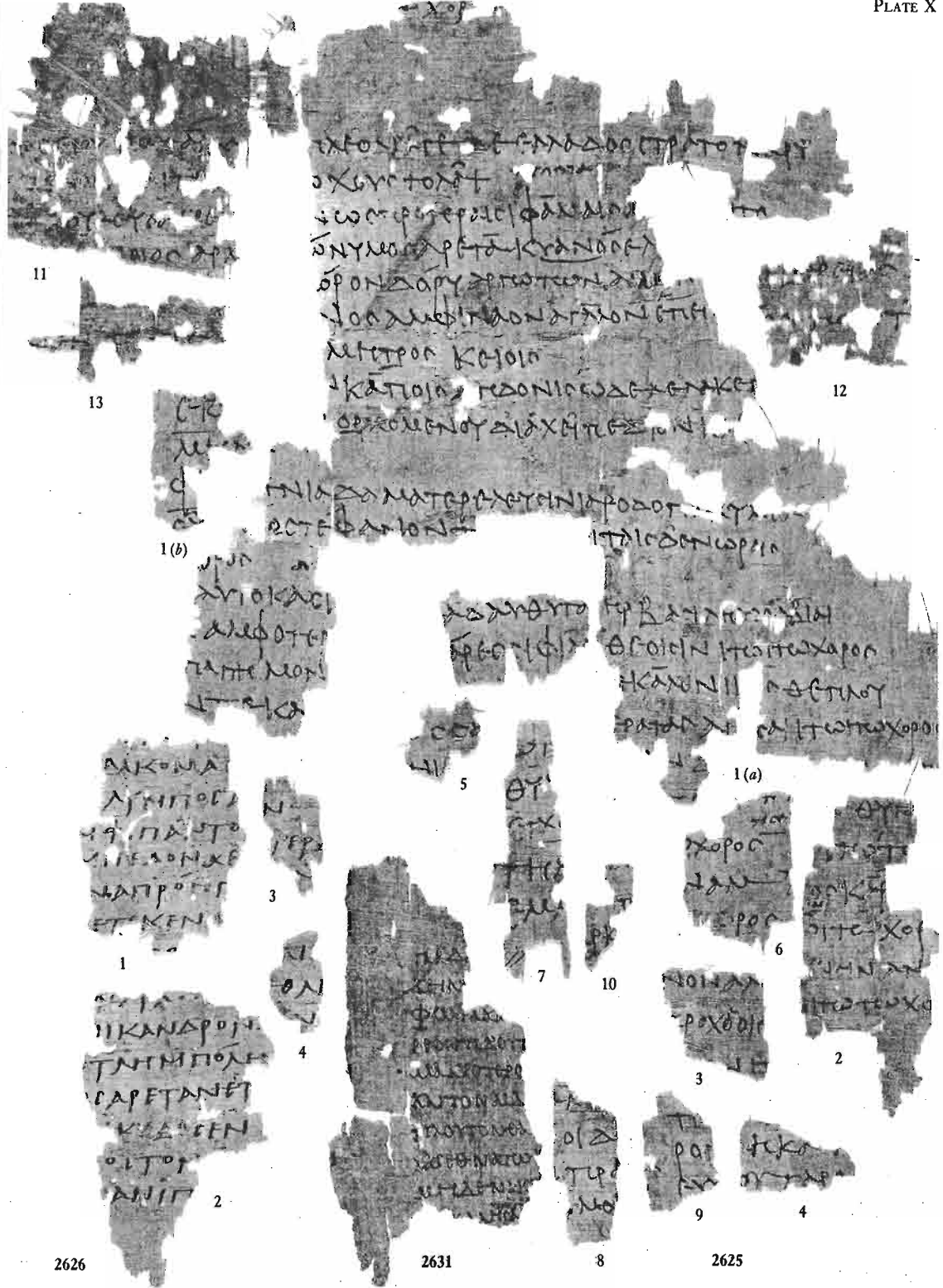
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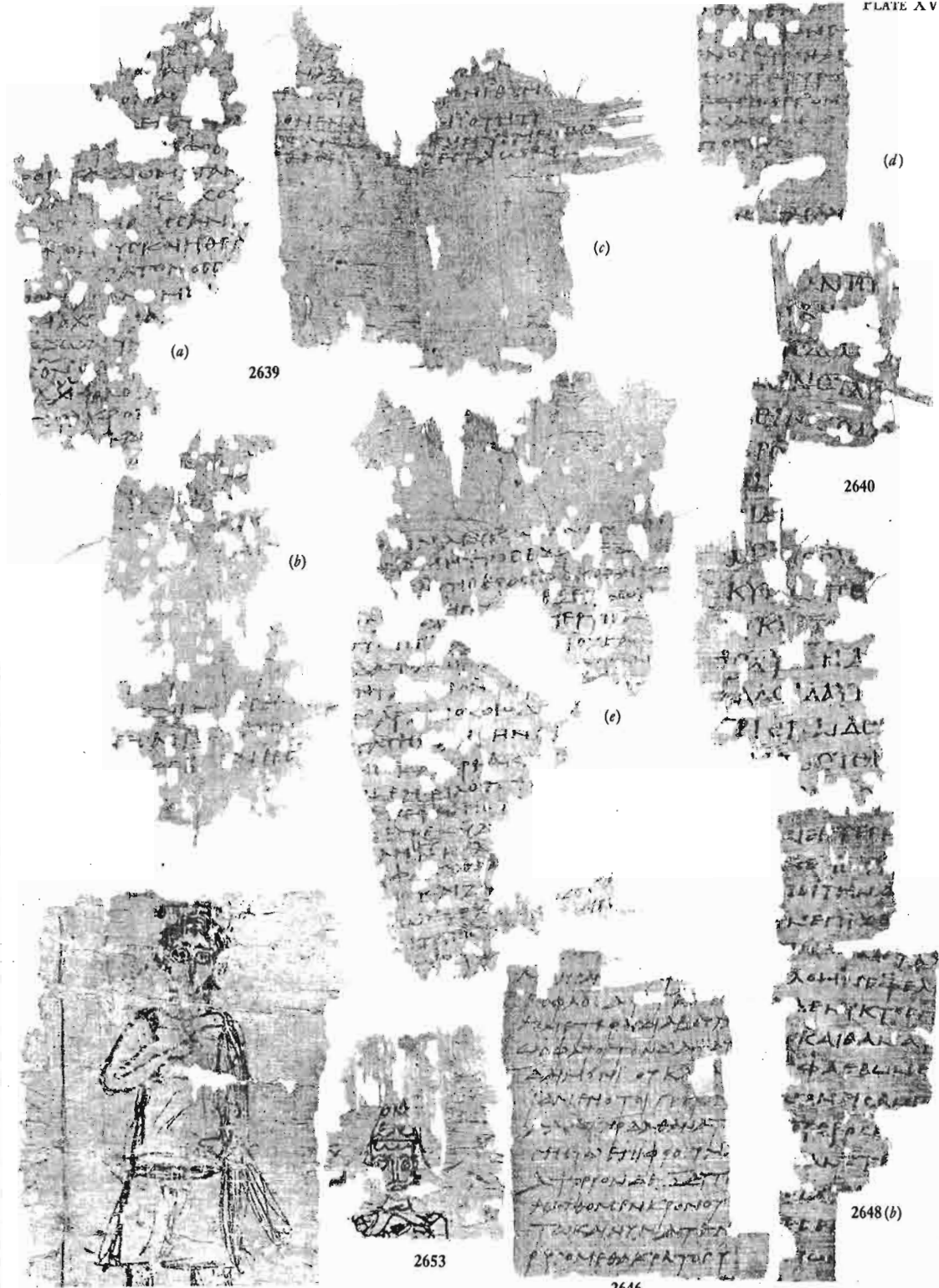
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(d)

(b)

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2646

2648(b)

